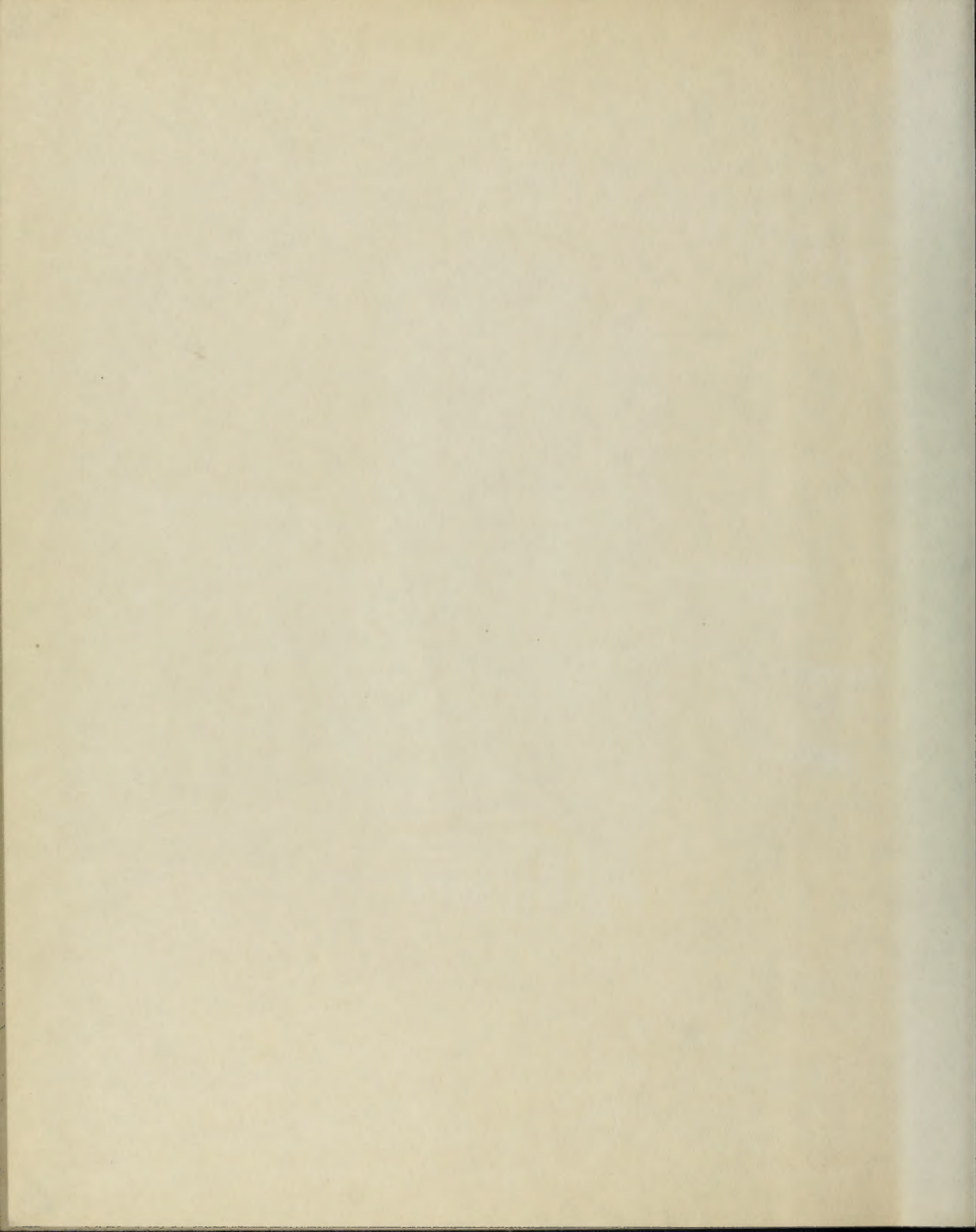




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BUSINESS SCREEN

A G A Z I N E

PRODUCTION REVIEW

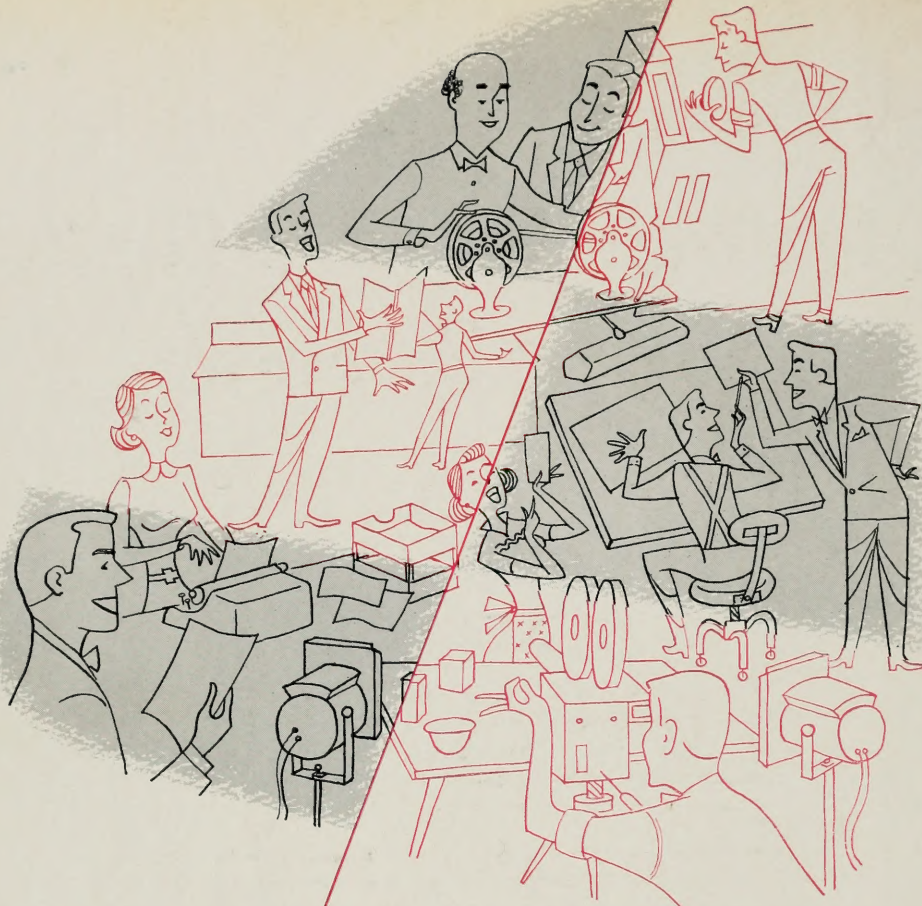
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MAR 8 1953

53



ANNUAL BUYER'S GUIDE ISSUE OF QUALIFIED FILM PRODUCERS
NUMBER ONE • VOLUME 14 • 1953 • ONE DOLLAR



Atlas FACILITIES for business-sponsored film production are complete, under one roof, and up-to-the-minute with the latest advancements in practical filmic equipment.

These comprehensive production facilities reflect another important aspect of Atlas *Filmaturity* gained during *forty consecutive years* of specialized production of films that advertise, sell, train and educate.

In addition to being the oldest producer of business films in America, Atlas is also among the most modern and complete in facilities and equipment.

We invite you to look in on us and judge for yourself.



CONSULTATION WITHOUT OBLIGATION

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Producers of Quality Motion Pictures, Sound Slidefilms, Theatrical Shorts, TV Commercials

ESTABLISHED 1913

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Formula for Maintaining Top-Flight Employee Relations

A GREAT NEW ENGLAND manufacturing company has never lost an hour due to a strike. In more than three quarters of a century! Sales for 1952 will probably top \$125,000,000. Growth in sales AND earnings are impressive.

We asked the president of this company how he accounted for so fine a record. Here in essence is his explanation . . .

"Our company has made progress because of teamwork all along the line and our constant effort to keep all members of our organization thoroughly informed of our plans, and to give them an opportunity to participate in making and carrying out those plans."

We agree that teamwork IS the key . . . and full information IS essential to effective participation. And while we can claim no credit in this instance, we know of no better way to keep all members of an organization thoroughly informed as to policies, activities and plans than through the medium of motion pictures.

We make motion pictures that do precisely that; and they help tremendously to build morale. We will gladly outline a practical way to embark on a motion picture program, all without the slightest obligation. Write or telephone today.

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AB

4 PROJECTORS in ONE

All the features you have desired are combined in the

TSI 16mm "SUITCASE" PROJECTOR

Over ten years of experience and thousands of TSI "Suitcase" machines in service today prove the exceptional advantages of this projector in industry and sales.

NOTE THESE EXCLUSIVE FEATURES!

Self-Contained Magazine Projection

No reels of film to thread—no screen to set up—no sound speaker to engage. Self-contained screen measures 135 sq. inches. Continuous magazine holds 800 feet (22 min.) black and white or color film, sound or silent.



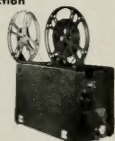
Standard Magazine Projection

Standard projection on any conventional screen to auditorium size. Continuous magazine is power driven giving automatic rewind. Film run through once is automatically ready to go again after every show.



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TSI "Suitcase" Projectors are furnished with Bell & Howell or DeVry projection and sound systems. Easy to carry custom case size measures 14" x 22" x 12"—approximately 40 pounds.

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Custom Mfgs. of Electronic and/or Mechanical Equipment

3rd Annual PRODUCTION REVIEW

THE BUYER'S GUIDE FOR 1953

Issue 1 • Volume 14

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PLUS: THE NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS



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WE ARE LIVING in the age of opportunities unlimited. Charles F. Kettering told members of the National Society of Professional Engineers,* but he qualified the statement by adding:

Provided we recognize that the age of opportunity unlimited is made up of fingers that know how to do things and minds that know how to think things.

In a world of growth and change, there are always new skills and new thought patterns.

If men and women are to grow with the times, they must learn how to act and how to think.

No better teaching method has been devised to train both fingers and minds than that provided by films, and particularly films that are written and produced by Wilding.

* Reprinted by permission from *The American Engineer*.

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MOTION PICTURES • SLIDEFILMS • TELEVISION FILMS



Just released, "POWDERED METALLURGY," client: KWINSET LOCKS, INC.

we make films that sell

...products—ideas

We can tell before releasing the film how well we are selling.
We would like to tell you about our unique, proven method of pre-testing films, and would like to show you some of our productions.

WRITE TO AUDIENCE TESTED PRODUCTIONS, 2330 WEST THIRD STREET
LOS ANGELES 5, CALIFORNIA, TO THE ATTENTION OF MR. B. D. CIRLIN

atp

SIGHT & SOUND

MIDWEST PRODUCERS MEET

MIDWESTERN, Eastern, and Southern film producers will be represented in Chicago on Tuesday, February 24 as the American Association of Film Producers which they have formed goes into its final organization phases. Such well-known concerns as Atlas Beeland-King, DeFrenes, The Jam Handy Organization, Reid Ray Film Industries, Sarra, Vogue-Wright, and Wilding Picture Productions, Inc. are taking part in these important deliberations. The publisher of BUSINESS SCREEN has served as arbiter and temporary chairman during preliminary phases of organization, representing the interests of clients as well as those of established, reputable companies who serve them.

Taking a leaf from the cooperative effort of the Films Committee of the Association of National Advertisers and producing companies whom BUSINESS SCREEN helped work out the "Check-List of Client and Producer Responsibilities in Production" several years ago, we have proposed the rough framework of a long-needed "Code of Fair Practices in Business Film Production." It is hoped that such forward looking efforts will continue and that eventual affiliation of similar regional producer groups will bring about a truly national federation of these concerns.

Both clients and producers will benefit from research, promotion, and unification of basic standards of mutual concern.

VETERANS WITH QUARTER-CENTURY service records receive honors from Jamison Handy, president of The Jam Handy Organization. (extreme left) Others (l to r) are Walter Wilhelm, motion picture librarian; Hal F. Connelly, Chicago non-theatrical supervisor; Frank A. Gaunt, account executive; and William G. Luther, vice-president in charge of automotive.



JAMISON HANDY (left) makes service award to William G. Luther, automotive vice-president.

5 Jam Handy Staff Members Get 25-Year Service Awards

◆ In recognition of 25 years of service, five members of THE JAM HANDY ORGANIZATION received awards at a special anniversary program held at the Detroit studio on Monday, January 26.

JAMISON HANDY, president, presented engraved watches to WILLIAM G. LUTHER, vice-president in charge of automotive; AVERY W. KINNEY, organization secretary; FRANK A. GAUNTT, account executive; HAL F. CONNELLY, non-theatrical supervisor of the company's Chicago distribution; and WALTER WILHELM, motion picture librarian. The ceremony honoring these 25-year associates also included the surprise unveiling and presentation of portraits of each of the five done by artist John Gelsavage of the art department.

Speaking before the assembled staff, Mr. Handy reviewed the progress of The Jam Handy Organization for the past year. A preview of *Priceless Heritage*, a patriotic freedom-of-choice motion picture (CONTINUED ON PAGE 8)





"Stereo-Realist slides take our museum display artists and craftsmen right into the original scene"

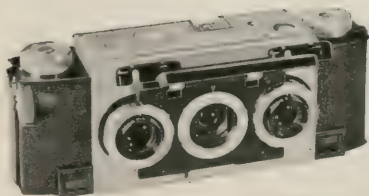
Says W. C. McKERN, DIRECTOR
Milwaukee Public Museum

THERE'S nothing like the Stereo-REALIST Camera for perfect realism and full, natural color. Artists and modelers for the Milwaukee Public Museum are noted for the authenticity of their displays. They've found that REALIST slides are ideal as a reference in model work because REALIST pictures exactly duplicate the original scene as seen by the human eye.

Applications of the REALIST are virtually unlimited. Salesmen have proved it to be "the world's finest visual selling tool." Not only does it dramatically portray products and services as they really are, but also commands attention. REALIST sales kits are light and easy to handle, too.

The REALIST is also a vital tool in engineering and research, as a visible, permanent record of concrete fact. It's the ideal personal camera as well.

If you haven't seen REALIST pictures, ask your camera dealer or commercial photographer to show you some. Or, for further information, write DAVID WHITE COMPANY, 319 W. Court Street, Milwaukee 12, Wisconsin.

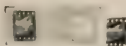


\$159.00 (Tax Inc.)

STEREO *Realist*

THE CAMERA THAT SEES THE SAME AS YOU

Realist Camera, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.



**REALIST
PERMAMOUNTS**

Permanent protection for stereo slides. Specially designed for proper protection and viewing. 3 window sizes and spacing pre-adjust slides and eliminate need for projector adjustments. Sturdy plastic-glass combination is resistant to breakage. Easy to assemble.



use **STEREO!**
...better for
presenting &
selling your
products...

use **BRUMBERGER**
STEREO EQUIPMENT
...better for viewing,
protecting & carrying your
valuable transparencies



STEREO VIEWER

Brilliant three dimensional pictures at your fingertips. Optically ground and polished lenses, pin-point focusing . . . battery operated with push-button switch. Lightweight, hard-impact Polystyrene (practically unbreakable). Takes all standard 1 1/4" x 4" stereo mounts.

#1265 Viewer (less batteries).....List \$9.95

STEREO FILES

Completely portable all-steel file, holds 50 metal or glass binders (or 125 cardboard mounts), in groups. Has scratch-proof compartment that holds your Stereo Viewer. A handsome, complete unit-in-one . . . designed especially for the salesman who needs a compact, lightweight sales kit.

#1111 FileList \$3.95

Also, other convenient sizes.

STEREO BINDERS

The only all-steel binders with glass, that automatically center and align your transparencies. No kits, jigs, tape or masks required. Accurate prongs hold film correct for viewing in standard projectors or hand viewers. Simple snap assembly.

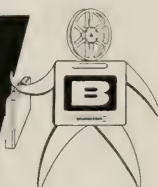
#1166 Box of 24 setsList \$4.50

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Lower prices for quantity Industrial Users.
See your Commercial Photographer, Ad-
vertising Agency, etc. or write direct to:

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SIGHT AND SOUND

(CONTINUED FROM PAGE 6)

produced for Superior Coach for general circulation by Jam Handy, concluded the program.

Dedicated to the improvement of communication of ideas for business and industry through motion pictures and all other visual aids, The Jam Handy Organization was founded by Mr. Handy in 1912 and incorporated in 1918.

Motion Picture Industry Council Notes Film Activity of Leftists

♦ It was reported, last month, that the Mine, Mill and Smelter Workers Union, expelled from the C.I.O. in 1950 as being "Communist dominated," is cooperating with a group of film people connected with the "unfriendly Hollywood nine" in making a motion picture presumably for showing to labor groups and the general public throughout the country.

Those reported to be making the film, at Silver City, N. M., which has come to the attention of the Motion Picture Industry Council, are: Herbert Biberman, who served a six-month jail sentence for refusing to answer questions before the House Un-American Activities Committee, his wife, Gale Sondergaard and writers Paul Jarrico and Paul R. Perlman.

Graeme Fraser New Vice-President and Director at Crawley Films, Ltd.

♦ GRAEME FRASER, assistant general manager of CRAWLEY FILMS Limited of Ottawa, Toronto and Montreal, has just been elected vice-president and a director, it was announced by president F. R. Crawley.

Mr. Fraser enlisted in the army as a private and retired in 1946 with the rank of Major and joined Crawley's in charge of sales and advertising. He is president of the 800-member Ottawa Film Society.

GRAEME FRASER



chairman of the National Committee on Public Relations of St. John Ambulance, member of the Advisory Committee on Public Relations of the Canadian International Trade Fair, member of the Public Relations Committee of Dominion Boy Scouts Association, a director of the Canadian Film Institute and a Rotarian.

A past president of the Advertising and Sales Club of Ottawa, Mr. Fraser has just completed a 3-year term as Vice-President of the Federation of Canadian Advertising and Sales Clubs.

Large Volume of Business Reported by Princeton Film Center Executive

♦ THE PRINCETON FILM CENTER, Inc. of Princeton, N. J. and New York, is currently enjoying its largest volume of business in history, according to JACK BARLESS, executive vice president.

In addition to substantial work for the Navy and Air Force, The Film Center is engaged in the production of a series of television subjects for The Ford Foundation's *Omnibus* series over CBS, a television series for Coleman Publishing Company, motion pictures for such organizations as American Airlines, American Kennel Club, Wool Bureau, Inc., Glenn L. Martin Company, McDonnell Aircraft Corporation, Yale & Towne Mfg. Company, New York Wire Cloth Company, Port of New York Authority, National Conference of Christians and Jews and others.

Television commercial accounts include Blue Cross of Philadelphia, Coleman Publishing Co., Stanley Works, Haffenreffer Brewing Company and Black & Decker Company.

Former Admiral Corp. Film Head Joins Kling Studios as Executive

♦ EDWIN J. SHERWOOD has joined KLING STUDIOS as coordinator of television production and sales. ROBERT EIRINBERG, Kling president, has announced. Vice president FRED A. NILES will continue to be in overall charge of all television and motion picture activities, Eirinberg said.

As television promotion manager for the Admiral Corporation during the past five years, Sherwood was associated with the first commercial sponsorship on a television network of a musical variety show (*Admiral Broadway Revue*), mystery drama (*Lights Out*), quiz (*Break the Bank*) and college football (*Notre Dame*). During the Admiral television coverage of the recent political conventions and election night returns, Sherwood originated the policy of ad lib commercials.

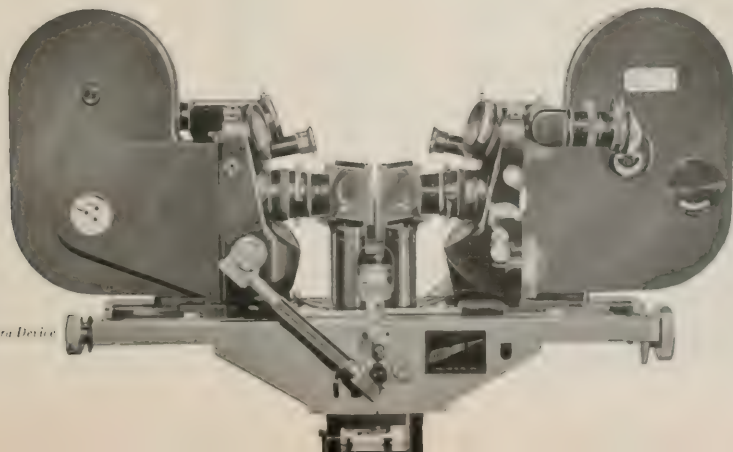
3D

YOUR STORY IN DEPTH—Now, after six years of research and development, Raphael G. Wolff Studios is able to offer its perfected Three-Dimensional, Full-Color Motion Picture technique to American Industry. Here is a thrilling new experience, a new depth, a startling life-like presentation that

offers a vast new medium for your message. It is now possible to present products as they actually appear . . . to tell your story or sell your idea with convincing realism never before achieved. These facilities are available for the production of a limited number of commercially sponsored films. Inquiries are invited.

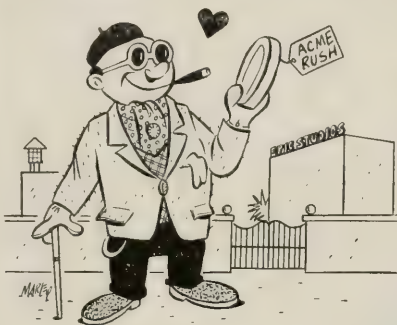
Raphael G. Wolff

STUDIOS, HOLLYWOOD 28 • NEW YORK CHICAGO DETROIT



Raphael G. Wolff Studios' Three-Dimensional Camera Device

Attention Producers!



SERVICE!

Not Lip Service ...
But Actual

DELIVERY

When Promised

QUALITY

Unsurpassed

COMPLETE

16/35 mm Laboratories

Why don't You, like many other Smart Producers, make use of our Motion Picture Trained Personnel plus our Most Modern Facilities.

BE SURE AT

ACME

FILM LABORATORIES

HILLSIDE 7471

1161 NORTH HIGHLAND AVE.
HOLLYWOOD 38, CALIFORNIA

Camera Eye

OF TALENT, & THREE-DIMENSION

MEMBERS of the Screen Actors Guild have apparently won a battle as their three-month old strike against producers and sponsors of television commercials ends March 2. But the high cost of talent based on payment for re-use of these films may yet lose the economic war for most members of the talent unions affected. There will be fewer people in scenes, certainly more originality in ideas that economize on talent but still maintain the filmed commercial's inestimable value for ease of distribution as well as repetitive quality and accuracy of the sponsor's original message on one station or one hundred.

Three Dimension Vogue Revives Know-How of Business Producers

♦ Cinerama's amazing box-office popularity has every major studio in Hollywood feverishly working on three-dimensional films and on films embodying the stereo illusion as does Cinerama itself. One result has been a sharp rise in Polaroid stock (they supply the viewing glasses used in such processes as Natural Vision, etc.)

Ray Wolff, affable and inventive head of Raphael G. Wolff Studios, is working with Sol Lesser on theatrical 3-D subjects and also has a completed demonstration program which will be screened in such major cities as New York, Detroit, Chicago etc. during March.

Producers Should See More Of One Another's Pictures

★ Sponsored film production is a highly competitive business. In more cases than might be imagined, the people at ABC Film Productions don't know the folks at XYZ Stu-

dios, which is located right across the street, much less have any idea what sort of work they are doing. ABC people are so afraid XYZ will swipe their clients that they don't want to have anything to do with them, and vice-versa.

Cooperation for Quality

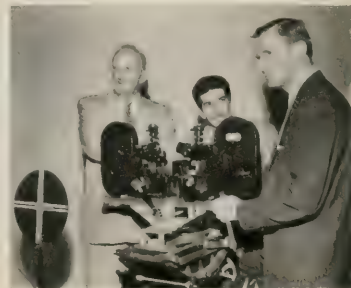
Despite the heartening formations of producer organizations that have progressed so much during 1952, much of the industry still exists in a sort of vacuum. This is brought to mind in considering the lack of comparative information many producers have about the quality of their own product. ABC, for instance, makes five or six pictures every year, and, normally, it manages to see other producers' films ten or twelve times a year. This is a terribly small amount of film to use as a yardstick of quality when it is considered that there are at least fifteen hundred sponsored motion pictures released annually.

Every week or so, some firm like ABC will call a BUSINESS SCREEN office and ask how it would be possible to obtain a print of some other producer's film. We usually can tell them it's easy—just call up XYZ and ask them to loan you one. But ABC wouldn't dream of doing that—it's unheard-of—why, they they are hot competitors.

Other Fields Compare Work

Competition is a fine thing, and there is such a thing as keeping a client cozy, but producers would all do a lot better to call an open season on loaning prints back and forth. Advertising improves because competitive agencies can easily compare their work, seen on printed pages that are easily available. Manufacturers test each other's products constantly in searching for improvement. It is equally true in this business—every producer should see at least a hundred other films than his own every year. It will help everybody—film makers, sponsors and, most of all, the audience... our No. 1 objective. ♪

3-D PRODUCTION: as a prelude to impending demonstrations of three-dimensional motion pictures (see above) Hollywood producer R. G. Wolff (left) is shown with his own 3-D camera setup. Henry J. Ludwin (center) and A. S. Bodrero (right) are shown with Mr. Wolff.



The story BETTER be good!



... and writing BETTER stories and producing BETTER live action and animated films is our business ...

John Sutherland Productions, Inc.

NEW YORK - 60 E. FORTY-SECOND ST.

CHICAGO - AMBASSADOR WEST HOTEL

LOS ANGELES - 201 N. OCCIDENTAL BLVD.

IN PRODUCTION

THE FILM CENTER'S
9th and 10th Motion Picture for

**YALE & TOWNE
MFG. CO.**

PHILADELPHIA, PA.

IN PRODUCTION

A New Motion Picture,
As Yet Untitled, for

AMERICAN AIRLINES

IN PRODUCTION

A television series
for

**THE FORD FOUNDATION'S
OMNIBUS**

CBS Sunday
4:30—6:00

IN PRODUCTION

An Orientation Motion Picture

**GLENN L. MARTIN
COMPANY**

BALTIMORE, MD.

IN PRODUCTION

THE FILM CENTER'S
Seventh Motion Picture for

**MCDONNELL
AIRCRAFT CORP.**

ST. LOUIS, MO.

IN PRODUCTION

Television Commercials
for

BLUE CROSS of PHILADELPHIA
**STANLEY WORKS
PICKWICK ALE
COLEMAN PUBLISHING CO.**

IN PRODUCTION

A Sales-Public Relations
Motion Picture for

**NEW YORK WIRE CLOTH
COMPANY**

NEW CANAAN, CONN.
YORK, PA.

IN PRODUCTION

"Hurricane Hunters"

for the

**UNITED STATES
AIR FORCE**

THE PRINCETON

CARTER ROAD, PRINCETON, N. J.
PHONE PRINCETON 3550

IN PRODUCTION

'VIA PORT OF NEW YORK'

28 Minutes in Color

Sponsor

**PORT OF NEW YORK
AUTHORITY**

IN PRODUCTION

"221"

20 Minutes in Color

Sponsor

AMERICAN KENNEL CLUB

IN PRODUCTION

NEW TRAINING

MOTION PICTURE

Sponsored by

**WOOL BUREAU,
INC.**

IN PRODUCTION

TWELVE

ORIENTATION AND TRAINING
MOTION PICTURES FOR

**UNITED STATES
NAVY**

SCHEDULED

A NEW FEATURE PICTURE

for the

**UNITED STATES
AIR FORCE**

IN PRODUCTION

**THE COLEMAN PUBLISHING
COMPANY'S**

"TELEFIXIT"

A SERIES FOR TELEVISION

IN PRODUCTION

A Color Motion Picture for

**THE NATIONAL CONFERENCE
OF CHRISTIANS AND JEWS**

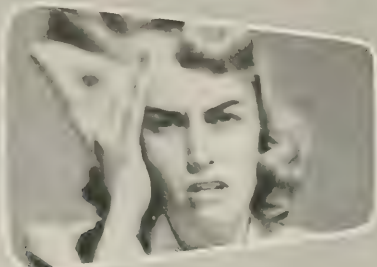
IN PRODUCTION

A Special Assignment
for

**MONSANTO
CHEMICAL COMPANY**
SPRINGFIELD, MASS.

Specialists in VISUAL SELLING

MOTION PICTURES • SLIDEFILMS • TELEVISION COMMERCIALS



SARRA INC.



200 East 56th Street, NEW YORK
16 East Ontario Street, CHICAGO

Prevue Problem

WHEN YOU PREVIEW YOUR FILMS USE PROFESSIONAL SHOWMAN'S TECHNIQUE

JUST A FEW WEEKS AGO, one of the largest industrial concerns in the country introduced a new film in New York about a product that it wants to push hard in a most competitive market.

To showcase the film, top executives came east from their midwest headquarters, a ballroom was hired in a big hotel, catering with much food and drinks was arranged, and about a hundred editors of newspapers, wire services and national magazines were invited to see the unveiling of the new film and hear the gospel about the company's products.

Almost everything worked out beautifully. The people came, the hosts were charming and the refreshments were more than adequate. But what about the film—the beautiful, expensive, carefully prepared color gem that was supposed to be the focal point of the gathering?

Everything Ready to Go

Here's how it was set up: The equipment could hardly have been better—one of our best makes of projectors with speaker and screen to match. The film was threaded, pre-focused and ready to run on the opening title. By it, sat an operator. And all this was just the way it should have been.

Then, in walked the guests. Three of the first arrivals tripped over cords which were strung at random all over the room. One waiter bearing drinks stumbled over the speaker cord, which lay across the only passage into the room, no less than half a dozen times. But, by the time the speeches were over and the show was ready to begin, the patient operator had conscientiously reconnected all plugs and sockets.

Then Came the Debacle

"On with the show," cried the sales manager. Nothing happened. Men began scurrying around in the back of the room.

"Where the hell do you turn off the damn lights?" said one harassed voice. After a good minute or two another voice said, "I found them."

He had, too, and he'd turned off not only the lights but the projector power source, as well.

"Turn 'em on!" yelled the operator. So all the lights came on again. The audience stirred and

craned their necks to see the unscheduled show in the back of the room. "These film shows are really something, aren't they?" said one guest.

Eventually, by trial and error, the right switch for the projector was found so the main performance could go on. But unfortunately, that same switch also operated a big spotlight in the center of the ceiling which flared brilliantly down on the center of the room. The show went on, brilliance or not.

Moral: Check It Through

What's the moral? Just this—when you spend \$50,000 or so for a movie, \$500 to hire a hall and serve drinks, please spend a buck or two just to make sure speaker cords are not scattered all over the room—and for someone who knows where the light switches are.

Was this show unusual? Not at all—after looking at this kind of performance in hotel ballrooms four or five times this winter, some observers are convinced that they do it much better in grade school classrooms, where the boys and girls learn to show the teaching film properly—as it should be shown.

Luthrans Announce Release of "Martin Luther" as Feature Film

♦ Announcement of the release of *Martin Luther*, a new motion picture on the life of the Protestant reformation leader, was made last month by Dr. Paul C. Empie, executive director of the National Lutheran Council. Costing over \$400,000, the hour and a half film was made last year in Germany by Louis de Rochemont Associates.

In presenting the film to Council members, Dr. Empie said that "since this dramatic picture pulls no punches, we may expect that its release will involve us in a certain amount of controversy, especially with representatives of the Roman Catholic Church." He went on to say that great care had been taken to insure that the film would be historically accurate, and that "after all the sparks and smoke have blown away the story would produce a wholesome understanding of the reformation."

Martin Luther was sponsored by participating groups of the eight-church Lutheran National Council. It is part of an aggressive "home missions" program of the church and will be shown first on a test basis in theatres in Cleveland, Chapel Hill, N. C., and Portland, Me. Depending on public reaction, it may be shown later as a national theatrical release, or it may be restricted to church showings only.

tips

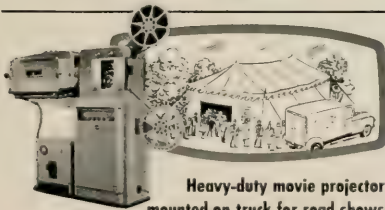
for better selling, training and demonstration through photography

Audio-Visual methods pay off in many ways
... a few examples from the files of
Kodak Audio-Visual Dealers



Automotive repairmen taught how to sell

"Each of our 28 District Managers was sent a Kodascope Pageant Sound Projector for showing our 16mm. color film to groups of independent automotive repairmen. The picture shows and tells them how to become better merchandisers and more sales-minded—is helping them recapture a bigger share of the potential market for our product. Results have been very gratifying and we are glad to report that the projectors have given us excellent performances."
—From a large manufacturer of piston rings."



Heavy-duty movie projector mounted on truck for road shows

To meet the varying requirements of its current road show, one of the world's largest automobile manufacturers mounted a new heavy-duty Eastman 16mm. Projector, Model 25, on a truck, achieving the advantages of a portable unit. Sometimes showings of its films must be made under adverse conditions, requiring powerful illumination and ample but undistorted sound, which the Model 25 provides. But rolling around the country on all kinds of roads also demands a projector that can withstand rugged handling. Experience to date indicates that this unit, while designed for theater-quality projection on a day-in day-out basis, is functioning efficiently in its role as a portable unit."

*Name on request

BUSINESS FILMS . . . demonstrate, train, dramatize, sell



Sells more animal feed with pictures

Recently a distributor of vitamin concentrates used in the manufacture of feedstuffs bought a Kodak Signet 35 Camera to take color slides showing various phases of his business. To project the slides he uses a Kodaslide Table Viewer which he sets on customers' desks. The customer himself changes slides while the distributor talks. "This idea highlights important sales points, enables our customers to see what we are talking about. We have built interest and increased our sales with this technique. Now all our men are using Kodaslide Table Viewers."



Make own movies for training and job studies

"The Cine-Kodak Special II Camera we purchased in 1949 has proved very satisfactory. We have used it for making technical training movies, such as time studies. Our processes have been filmed to train foremen and supervisors; also for interplant discussions. An intangible point of value is the greater effectiveness gained by the use of locally produced films because of their pertinence to specific problems under study. It has had a good workout on employee social and sports events promoted by the company, too."—From a nationally known sewing machine company."

These are but a few examples of the ways in which Kodak Audio-Visual materials are helping business and industry to make and sell better products. For the name of your nearest Kodak Audio-Visual Dealer—one of a coast-to-coast chain of sales-service representatives—use the coupon below. ▼

EASTMAN KODAK COMPANY, Rochester 4, N. Y. 47

Please send me name of nearest Kodak Audio-Visual Dealer; also complete information on the products checked:

☐ 16mm. motion-picture cameras; ☐ 16mm. sound projectors;
☐ miniature still cameras; ☐ color slide projectors, table viewers.

NAME _____ POSITION _____

COMPANY _____

STREET _____

CITY _____ ZONE _____

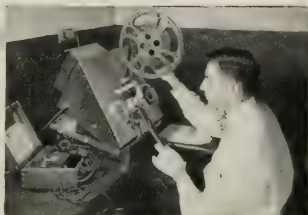
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"SELECTIVE PRINTING FOR EVERY SCENE"

This is one of the essential departments at Precision which doesn't depend on automatic machinery. Only intelligence and skill can be depended on to select a timing value for the correct printing of essential elements. That's what you get in a Precision timed print—a selective printing exposure for every scene.



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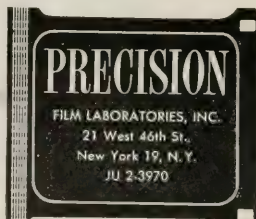
Individual Attention is given each film, each reel, each scene, each frame—through every phase of the complex business of processing—assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

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Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!



TRENDS

IN THE FIELD OF BUSINESS FILMS

MEMBERS of the Industrial Audio-Visual Association, founded and now grown to fair stature as business' own audio-visual professional organization, will hold their annual meeting April 28-30 at the Del Prado Hotel in Chicago. Executives in business concerns professionally interested in joining IAVA or attending these useful workshops as guests are invited to write for details to William Cox, chairman of the IAVA membership committee, c/o the Santa Fe Railway, 80 E. Jackson, Chicago.

Largest Audio-Visual Magazine Issue

★ This Third Annual Production Review Issue of **BUSINESS SCREEN**, totaling 132 pages and covers, is the largest single issue of any audio-visual periodical. It also merits a word of tribute to those reputable and long-established film producers whose listings appear on 27 consecutive editorial pages. 128 of these concerns furnish excellent references in the data on their recent production activities. The organization dates of many of these firms are also worth noting . . . *their combined years of specialized experience make a formidable total.* But the recent quality of many of their films is even more important for it is reflected in the tremendous upsurge of 16mm audiences *requesting and liking* what they have created for the screen.

"Book Rate" Postage Proposed for Films

★ On January 19, Mrs. Katherine St. George, Representative from New York State, introduced a bill (H.R. 139) in the House of Representatives which proposes the rate for shipments of 16mm films and film catalogs, except to commercial theatres, be cut to 8c for the first pound and 4c for each additional pound, no zoning being required. An even lower rate is provided for films, tape and disc recordings, filmstrips, slides and other audio-visual materials when sent to or from schools, colleges, churches, or non-profit clubs and fraternal groups. This lower rate would apply within the first three zones only and would be 4c for the first pound plus 1c for each additional pound.

The bill gives films a rate equality with books and similar reference works which they have long deserved. We hope it receives the favorable consideration of the Committee on Post Office and Civil Service, now considering the bill. These favorable rates have been accorded book publishers and libraries, both commercial and non-commercial, for many years.

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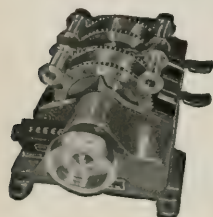
Hydraulic lift type for fast upward and downward motion of TV and Motion Picture cameras. Lightweight—sturdy—easily transported in a station wagon. Fits through a 28" door. Adjustable leveling head. In-line wheels for track use. Steering wheel and floor locks.



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A Precision Instrument for Synchronization and Measurement of 16mm and/or 35mm Films

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Business Adapts Stereo Stills as Potent Visual Sales Tool

A FIELD REPORT BY RAY VICKER

STEREO STILLs are replacing the heavy sample cases formerly carried by traveling salesmen. These three-dimensional pictures, with hand viewers, are proving to be a potent visual sales aid for merchandising a wide list of products ranging from toys to soda fountains and from machine tools to fountain pens.

Heretofore, camera companies have been concentrating on the amateur market, letting the industry and business market develop almost by itself. But now majors in the stereo field like David White Co., Milwaukee and stereo newcomer Revere Co., Chicago, report they are throwing promotional weight behind commercial business.

Increasing Use Is Predicted

So the trend toward industry use of three-dimensional pictures is expected to accelerate.

Moreover, David White expects to have an automatic feed stereo slide projector on the market in about a year. That would allow the synchronizing of tape recordings with stereo presentations and would open the door to a whole new field of applications for stereo.

David White will start limited production of a new manual feed stereo projector in May designed to accommodate three different sizes of stereo slide mountings without causing undue eye strains when switches are made from one size to another.

The unit, which will weigh about 23 pounds, will be equipped with two 500-watt bulbs and will sell for a basic price of about \$300 equipped with an f 2.8 lens. A complete set of lenses, which range from 2½ to 7½ inches in size, would hike the total price of the outfit to about \$500. A deluxe f 2.3 lens also will be made available as will adaptations for two 1,000-watt bulbs.

A demonstration indicated the projector throws an excellent picture on a ninefoot metallic screen with the two 500-watt bulbs. As with all other polarized light projectors, spectators must wear polaroid glasses to obtain the three-dimensional effect.

Because of the new principal of slide loading incorporated in this projector, company officials say an automatic loading device may be

adapted to it without much difficulty. Development work already is underway toward putting such a device on the market.

Currently, though, industry and business is doing most of its looking at stereo stills through hand viewers.

Ideal for Bulky Products

Ideal applications are those where a firm is handling a product which may be too bulky for a salesman to carry samples (machine tools, for instance), or where the product can best be displayed in its natural setting. There is no hard-and-fast rule, though, concerning the using of stereo. It appears that stereo may be adapted to virtually any product, with a little originality.

"Stereo's use is limited only by the imagination of the merchandiser," said Arthur H. Kaplan, partner, Sterling Co., Chicago, exclusive distributor in the United States for the Busch camera made by Jules-Richard, Paris, France.

"Stereo has been the finest selling aid we've tried," said J. B. Gander, president, Bank Building and Equipment Corp. of America, St. Louis. This building firm takes stereo pictures of completed structures, then shows them to prospective clients in order to clinch sales.

Parker Eliminates Sample Case

Parker Pen Co., Janesville, Wis., formerly sent its salesmen on the road with 42-pound sample cases. Now salesmen carry 40-ounce kits with a viewer and set of stereo slides which show the line just as well with a whole lot less bother.

Daystrom, Inc., Elizabeth, N. J., furniture manufacturer, finds stereo an ideal device with which salesmen may show retailers the company's line of furniture in three-dimensional color, in effect taking the furniture directly to the customer.

The Egry Register Co., Dayton, O., is especially enthusiastic about this selling aid. A. M. Sheard, advertising and sales promotion manager, said: "Stereo slides have written up more sales for us than any other visual selling aid."

Brunswick-Balke-Collender Co., Chicago, manufacturers of bowling alley and billiard equipment, ob-

(CONTINUED ON PAGE 22)

Transfilm.....producers of effective films for...

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TRANSFILM'S Motion Picture Department and STUDEBAKER
Explaining Studebaker's entire operation to employees.



TRANSFILM'S Slidefilm Department and SINGER Sewing Machine Co.
Outlining Singer's retirement plan for employees.



TRANSFILM'S Slidefilm Department and GENERAL FOODS
Listing and explaining employee benefits.

Many of the nation's largest industrial companies, institutional organizations and advertising agencies have insisted that TRANSFILM plan and produce their **Industrial Relations** films. They know that Transfilm **Industrial Relations** films are effective because they have been lifted out of a nuts-and-bolts category by the same attention to human values that has made Transfilm documentary productions award winners.

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Top quality for top fidelity. The kind of high-fidelity you always associate with professionals.

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You'll never know how professional the sound you record on your tape recorder can be, until you use Soundcraft Magnetic Recording Tape. You'll be thrilled by Soundcraft high-fidelity, delighted by the true-to-life reproduction.

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FOR HOME MOVIE MAKERS! **Wonderful Way to Make "Talkies"**



Soundcraft Magna-Stripe* lets you make sound movies as easily and inexpensively as silent films. Add sound to old silent films. Erase and change the sound any time at all! Magna-Stripe service is available to you at your photographic store. Ask your dealer about it.



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in motion picture theatres, is opti-
cally recorded—cannot be changed.

← **MAGNETIC SOUND TRACK—**
added to sound or silent film for a
few cents a foot—lets you record
your own sound with the RCA
Magnetic Recorder-Projector.

Now! Put your own sound on film

-with the RCA Magnetic Recorder-Projector

Now give added meaning to every film you show—by recording your own sound with the RCA Magnetic Recorder-Projector.

To record, you simply project a film, and speak into the microphone as you watch the screen. Erase, re-record, play back at any time.

Get these nine extra values from your films

1. **Add sound to silent films**—RCA Magnetic Recorder-Projector operates at 16- or 24-frame speeds.
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6. **Put training guide** on film.
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8. **Get superb sound quality.** Finer sound than you've ever heard on 16mm film (80-7200 cps.).
9. **Erase and re-record** at any time.

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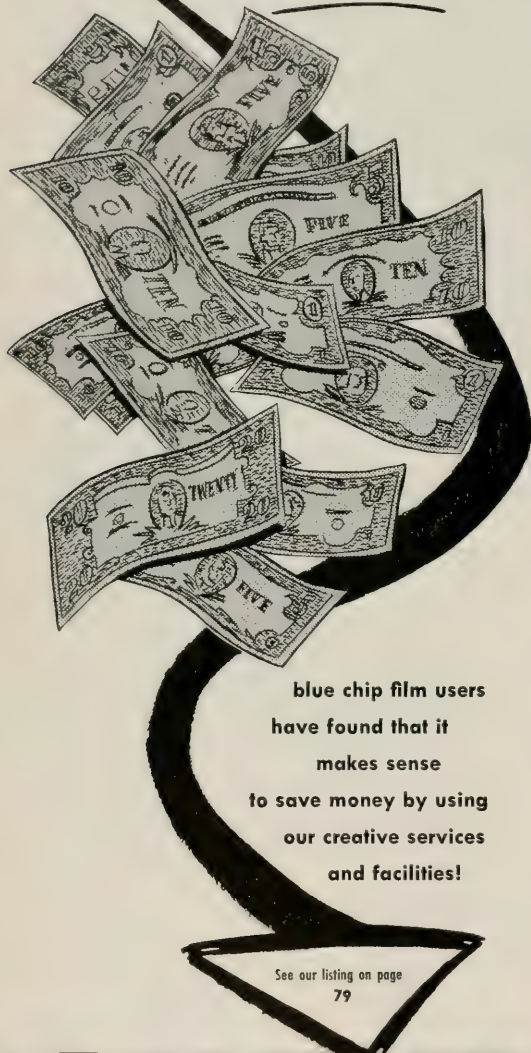
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79

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HOLLYWOOD: Sam Goldwyn Studios, 1041 North Fairness Avenue
NEW YORK: 225 Fourth Avenue

Stereo Business:

(CONTINUED FROM PAGE 13)

viously can't show distant customers its installations in any other way except through pictures. But, flat photos left much to be desired. Now all salesmen have stereo viewers and slides of various installations.

"Stereo has become our most fundamental sales device," said an official.

David White, which claims 90% of the total stereo still industry's sales in 1952, is the kingpin in the industry. Its sales provide a clue to the growth of industrial and business use of stereo.

In 1948, White sold only a few hundred viewers to business users. In 1951 the firm sold 35,000 viewers in all, and 17,000 of them went to commercial buyers. In 1952, sales jumped to 200,000, with industry taking 150,000. This year the company is aiming at sales level of 400,000 viewers, and expects industry will take 300,000.

Sales Zoom Since '47

While industrial users, of course, depend largely on commercial photographers for their shots, White's sales of cameras do indicate more about the growth in stereo interest. White officials report sales soared from a few hundred in 1947 to 12,000 in 1951, 25,000 in 1952 and to a pace which indicates 50,000 for 1953.

"We have been doubling our production every year and still haven't caught up with the demand," says James H. Calder, David White's sales manager. In 1952, for example, the company doubled its production over 1951, yet demand was such that Mr. Calder says production could have been hiked by 250% had it been physically possible and supply still would have run behind orders.

Plenty of New Business

Competition will be keener this year with Revere Camera in the field, but it looks as if there may be a lot of business for everybody for awhile. Revere, for instance, reports that it is back ordered for six months on the stereo camera it introduced late last year. Eastman Kodak now is readying a stereo camera, too, and expects to have it on the market late this year or early in 1954. A toy train manufacturer is gunning for the low priced field with a camera it will announce shortly, but it is doubtful that this

will have much commercial application.

Other companies in the field include Sawyer's Inc., Portland, Ore., and importers of foreign cameras like Sterling Co. or the Ercona Camera Corp., New York, distributors for the German-make Illoca Stereo II.

There are numerous concerns making viewers or projectors. But, those of most concern to industrial users beside camera companies which also make viewers are Brumberger Co., Inc., Brooklyn, Three Dimension Co., Chicago and Deep Vue Corp., Milwaukee.

* * *

Allen B. Du Mont Laboratories Uses Stereo to Sell TV Receivers

◆ Use of a three dimensional stereo slide kit as an aid to its current sales information program has been announced by the receiver division of ALLEN B. DU MONT LABORATORIES, INC.

The stereo viewer with push button lighting, complete with color slides of each of the fourteen receivers in the present Du Mont line plus six other slides depicting Du Mont's plants production and testing facilities, including the new network studios, has already been distributed to the receiver's division's regional sales representatives.

The new stereo equipment will be used by the regional representatives as a demonstrator for the Du Mont receiver line and to provide distributors and dealers with Du Mont's complete company background.

Twenty slides have been furnished with the stereo viewer, with Du Mont planning to add more slides from time to time. In this way, the three dimensional pictures will eventually contain a complete slide file on the Du Mont organization's products and facilities.

At present the new equipment is being used exclusively by Du Mont's receiver group, but by changing the slides it would be possible to use the viewer as a sales or information aid for any of Du Mont's other divisions.

* * *

Agriculture Film Looks at "Kenaf"

◆ The U. S. Department of Agriculture has released a new 16mm sound film titled *Kenaf*, which covers the jutelike fiber of the same name. It is mainly used as cloth for sugar bags and was transplanted from the Orient to Cuba, where it is used widely. United World Films, Inc. is the distributor. Write to 1445 Park Ave., New York 29.

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A motion picture with a native language sound track is a powerful medium for the creation of goodwill and customer demand, and for teaching foreign representatives the use, maintenance and selling of your products.

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Plant Safety Is Featured in New National Safety Council Releases

♦ The foreman's key position in the plant safety program is the theme of two safety films released recently by the NATIONAL SAFETY COUNCIL. Both films were produced by SARRA, INC.

Pick Your Safety Target, an all-color cartoon film is based on actual accident-reduction plans within industry. The film offers a foreman beset with an accident-ridden department a three-step plan for detecting accident causes and taking corrective action. The three steps call for determination of the material or equipment involved, the action taken by the worker, and the details of the accident.

The film shows how a definite accident pattern emerges. From the pattern a series of safety targets are set up which provide the foreman with specific goals. He is shown how his accidents can be reduced by aiming at one target at a time.

The second film, *A Gray Day for O'Grady*, employs a series of comedy situations to dramatize the high cost of accidents. O'Grady, a new foreman, learns that it takes less time and money to prevent accidents than to have them.

The films were prepared under the supervision of Charles Alexander, manager of the Council's industrial department, and Glen Griffin, director of industrial training.

A Gray Day for O'Grady is available in 35mm sound slidefilm and 16mm sound motion picture, both black and white. *Pick Your Safety Target*, filmed in stop-motion cartoons, is available in 35mm color sound picture both color and black and white.

Additional information on the films' availability can be obtained by writing the National Safety Council, 425 N. Michigan Ave., Chicago 11.

Robert Flaherty's Film Work Museum of Modern Art Program

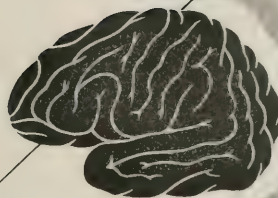
♦ The Junior Council of the Museum of Modern Art in New York presented on the 14th of January an evening program devoted to a discussion of the life and works of Robert Flaherty accompanied by a showing of selections from his films and recordings made by Flaherty, himself, as well as tributes to him by Lillian Gish, John Huston and Orson Welles recently broadcast by the British Broadcasting Company.

Richard Griffith, Curator of the Museum's Film Library and author of the forthcoming book, *The World of Robert Flaherty*, served as moderator.

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Who have we imagined ourselves to be? Well, among others, a ten-year-old youngster dangerously playing along the Baltimore & Ohio Railroad's right-of-way . . . a trackman for the Pennsylvania . . . a service-station attendant for Sun Oil Company . . . and, for the Federal Security Agency, a prospective employer of an amputee.

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JAMES M. LOGAN



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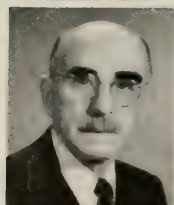
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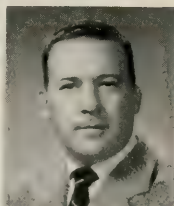
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Member Film Producers Association of N. Y. and Society of Motion Picture and Television Engineers

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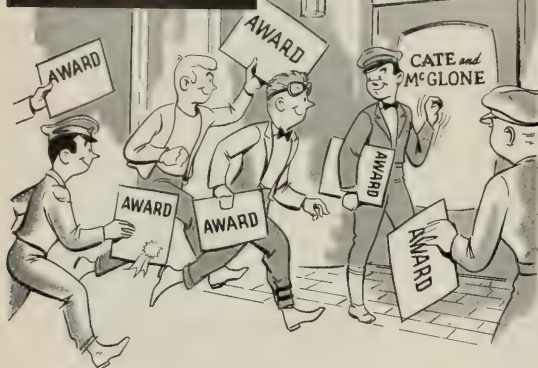


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Member Film Producers Association of N. Y. and Society of Motion Picture and Television Engineers

It's getting
to be
a habit!



We were naturally a bit puffed up when the first film we ever produced,* back in 1948, won a top Award at the Cleveland Film Festival.

* "HIGH-WAY TO HAWAII" for United Air Lines

Since then, awards have been coming with increasing frequency, until in 1952, Cate & McGlone films were honored at nearly every important film competition in the United States and Europe. Here's the list...

NATIONAL COMMITTEE ON FILMS FOR SAFETY

"Day in Court"
(International Harvester Company)

BOSTON FILM FESTIVAL

"United 6534"
(United Air Lines)
"Day in Court"

EDINBURGH FILM FESTIVAL

"United 6534"

VENICE FILM FESTIVAL

"United 6534"

PORTLAND FILM FESTIVAL

"United 6534"

TOLEDO BUSINESS FILM FESTIVAL

"Day in Court"

And now the latest! by the National Visual Presentation Association and the Sales Executives Club of New York, for the best sales presentation on film in 1952...

"KING of the COWBOYS"
(Roy Rogers Enterprises)

Maybe we can help you produce
an award-winning film in 1953

CATE & McGLONE

Films for Industry



1521 CROSS ROADS OF THE WORLD • HOLLYWOOD 28, CALIFORNIA

Studio Reports

Transfilm Opens Air-Conditioned Studio Floor in NY Building

A completely air-conditioned motion picture sound studio covering an entire floor of the Transfilm Building at 35 West 45th Street has just been opened for production. The studio will be a major factor in increased television film production at Transfilm Incorporated, and affirms the Company's faith in New York film production.

The decision to turn an entire floor of a Fifth Avenue office building into a studio is in line with Transfilm's policy of keeping all production and executive facilities under one roof. Acquisition and development of the studio spreads Transfilm's tenancy of the building to five floors.

The studio, which incorporates many of the most modern design features for motion picture production also boasts a built-in, building-width "cyclorama," a two-walled, double-traveler track allowing free positioning of curtains, a fully mechanized machine shop equipped with power tools for scenery construction and a completely cross-indexed prop storage from which Company boasts it can select any prop available in less than three minutes.

Grids and built in "gang boxes" in the ceiling facilitate overhead lighting from any angle. Suspended cable in the ceiling minimizes necessity for floor cable, thus providing more efficient working conditions. The studio also features conventional spider boxes for standard lighting.

Marc Asch Joins Van Praag

As a further step in current expansion of his company, WILLIAM VAN PRAAG, president of VAN PRAAG PRODUCTIONS, has announced the appointment of MARC S. ASCH as a vice-president and producer in the industrial and TV film division.

Before joining Van Praag, Mr. Asch was civilian chief of film production for the U. S. Air Force and responsible for production and direction of training films, documentaries and TV productions.

Mr. Asch is co-holder of several Academy Awards and revolutionized the editing field with his invention of the first film editing chart, the basic source of all subsequent similar devices. He served in the Army Signal Corps Photo Center in New York as a Major, and upon his release joined United World Films, a subsidiary of Universal

Pictures. While Associate Producer and Chief Film Editor of United World, Mr. Asch made, among many other films, a series of track and field shorts in collaboration with the AAU and the Olympic Committee.

Princeton Completes 52 for TV

THE PRINCETON FILM CENTER, INC. of Princeton, N. J. and New York City, has completed fifty-two *Norman Brokenshire, The Handyman*, programs, a five minute television series produced in cooperation with David Lown. A total of 260 subjects are planned. The series, featuring Norman Brokenshire, has been sponsored by Royal Bedding Company, Black & Decker Company and The Stanley Works and United Artists Television Corporation, who handles the sales, reports that additional markets have been sold subject to time clearance.

Expand Minneapolis Production As Empire Moves to Larger Quarters

EMPIRE PHOTOSOUND INC. has announced the completion of its firm's moving from its former building to its greatly expanded plant at 1920 Lyndale Avenue, Minneapolis.

BILL YALE, president of Empire, pointed out that in only seven years' time, the firm has completely outgrown its former facilities. Empire's new building houses a 3,500 foot sound stage, recording studios and control rooms, a preview screening room, modern offices and production quarters, editing rooms, studios for artwork and soundslide film studios, plus a variety of other facilities to serve the Twin Cities and the Upper Midwest of the United States.

MOVIOLA
FILM EDITING EQUIPMENT
16MM-35MM

- PICTURE
- SOUND
- Photo and Magnetic
- SYNCHRONIZERS
- REWINDERS

One of the new series 20 Moviolos for picture and sound.

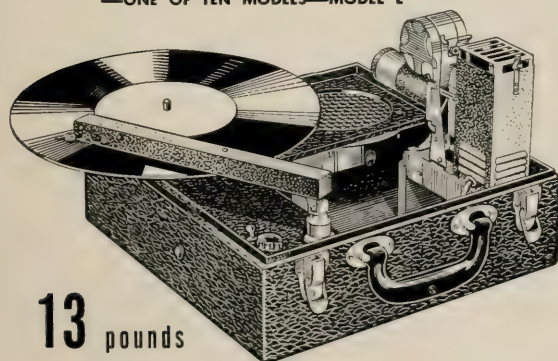
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MOVIOLA MANUFACTURING CO.
1451 Gordon St • Hollywood 28, Calif.

"I Think You've Got Something There, McClure"

We have manufactured
Sound Slidefilm
machines for 16 years

—ONE OF TEN MODELS—MODEL L



13 pounds

"That eight pounds knocked off the weight,
"and 133 cubic inches off the size,
"and that sound system that keeps them
awake on both sides of the hall,
"and that built-in screen with a black-as-
night shadow-box,
"and that compartment that carries eight
records and takes warp out of 'em,
"and that threading that you just push in,
"and playing microgroove and all kinds and
sizes of records,
"and no immediate damage if you plug AC
into DC,
"and no catch to scrape door frames and
collapse the works on the floor,
"and a price that gets the largest possible
circulation of programs.
"Crimminy yes, McClure, you've got some-
thing there. And how Sound Slidefilm is
starved for it."

Want to hear what the **PICTUREPHONE** can do for you?

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O. J. McCLURE TALKING PICTURES

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Beseler VU-LYTE increases teaching effectiveness with flexibility and economy

Every teacher has right at hand a wealth of simple and inexpensive materials with which to illustrate and dramatize oral instructions. However, few of these items can be passed around the class, or viewed directly from one point.

With the Beseler VU-LYTE Opaque Projector, the whole class can see directly on the screen all sorts of available materials in black-and-white or colors.

These materials can vary in size from a postage stamp to 10 x 11 sheets, and include magazines, illustrations, and three-dimensional objects of interest. No previous preparation of these

study elements is necessary. Flat sheets are fed into the VU-LYTE projector automatically, and are held by suction securely in place and flat without flutter. The platen can be lowered quickly to accept solid objects and books. The operator, without moving from the VU-LYTE, can direct a movable arrow of light to any point on the screen to direct pupils' attention to significant features in text, diagrams, maps etc.

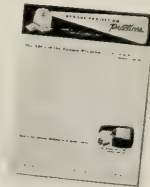
No other teaching tool can possibly offer the simplicity, versatility, or convenience of the Beseler VU-LYTE Opaque Projector.



Periodical Teaching Aid Mailed Free

We will gladly send you, free upon request, full information about the Beseler VU-LYTE, and place your name on our mailing list to receive regularly OPAQUE PROJECTION PRACTICES. This valuable service bulletin is written by teachers for teachers, and discusses the various applications of opaque projection to the problems of teachers in all grades and for all subjects. Its frequent listing of free source materials is alone invaluable to teachers with limited budgets.

Ask for free demonstration of VU-LYTE arranged at your convenience.



CHARLES **Beseler** COMPANY
EST. 1899

60 Badger Avenue, Newark 8, N. J.
The World's Largest Manufacturer of Opaque Projection Equipment

DeVry Corporation Opens New Eastern Sales and Service Center

◆ DE VRY CORPORATION's Eastern sales and service branch has moved into its own specifically designed building at 29-04 37th Avenue, Long Island City 1, New York. To celebrate the formal opening of the new building De Vry held "Open House" ceremonies on Friday and Saturday, February 20th and 21st. WILLIAM C. DE VRY, president of the sound motion picture equipment manufacturing firm served as official host.

Highlight of the two day "Open House" ceremonies was the premier showing of the Armed Forces new, standard single case 16mm sound motion picture projector. This JAN (Joint Army-Navy) Projector, as developed by De Vry, incorporates a 16mm sound projector, an 8-watt amplifier and a 10-watt loud-speaker in one compact, lightweight case. De Vry also demonstrated JAN equipment to which has been added auxiliary components for recording and reproducing magnetic sound on 16mm motion picture film.

* * *

"Doc" Feldman Samples Product in Color to Show Merits of Process

◆ "DOC" FELDMAN, sales manager of TRI ART COLOR CORPORATION, INC., in New York, has developed a novel method of showing the good qualities of the new Eastman negative-positive 35mm color process. He photographs cans of soup, cigarette packages and a great variety of other products on strips of film and sends them out to the manufacturers of the respective products and to their advertising agencies. Response to date from this provocative promotion has been very good. Mr. Feldman will shoot just about any product on negative-positive color film that people interested will suggest to him, and provide sample strips with no obligation.

Tri Art being a service organization for producers, Mr. Feldman is not looking for direct sales of film or laboratory service, his is a missionary job that is developing new customers for producers and thus, eventually, for Tri Art. Calling on business men from New Orleans to Boston, "Doc" tells them of the capable producers in their area who are experienced in shooting the new color film and he recommends their services.

It's a far-sighted approach and one that is paying off handsomely for Tri Art and its customers. The lab is now processing color negative-positive dual and provides as fast service as on black and white.

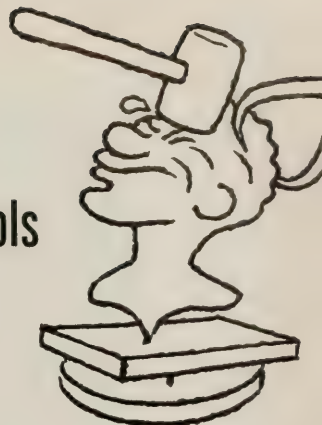
THE BUSINESS MAN'S 1953 GUIDE TO GOOD AUDIO-VISUAL EQUIPMENT

Another big issue of BUSINESS SCREEN is in the making as we continue work on the first annual Audio-

Visual Equipment Review: the Business Man's Guide to Equipment. Preview Theatres and Services.

It's the Poor Workman

who blames his Tools



.....We're very proud of ours

For over thirty-eight years Pathescope has been accumulating the skill and experience needed in developing quality industrial film programs.

We have the skill and the tools with which to do a job. Yes, and we're proud of our tools.

- ✓ Sound Stage, 70 ft. x 35 ft. x 25 ft.
- ✓ Reeves sprocket driven synchronous tape recording
- ✓ Process background projection engineered by and for Pathescope
- ✓ Power tooled carpentry shop, 96 ft. x 22 ft.
- ✓ Standing sets
- ✓ Props

plus

- ✓ Editing in 16mm and 35mm
- ✓ Interlock projection

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all sound is carried to the audience from behind the screen



**Plays All Records — 3 Speeds — 33 $\frac{1}{3}$ — 45 — 78 rpm
For Use With All Viewlex Projectors 150 to 500 Watts.
Sound System Or Projector May Be Used Independently.**

Brilliant pictures and clear "bell-tone" sound in one compact economical unit that has delighted every educator and sales-manager who has ever heard it.

Two permanent needles • Separate tone and volume controls • Uses filmstrip, slide, or

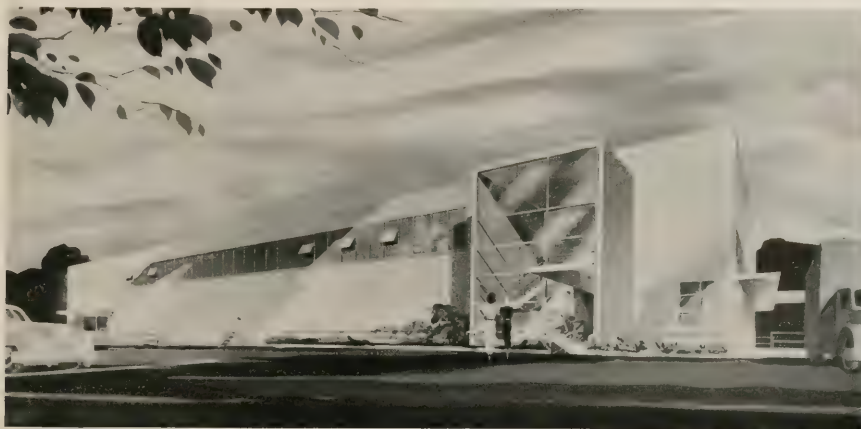
combination slide and filmstrip Viewlex projectors • "Light Multiplier" optical system — 2", 3", 5", 7", 9", 11" lenses available without change of condenser system. Priced from \$124.25 up.

Write Dept. 234 for literature.

Viewlex

All VIEWLEX projectors are guaranteed for a lifetime!

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NEW 16mm LAB

Consolidated is proud to make available to users of 16mm film its new 16mm laboratory.

This is the first large, fully-equipped, professional laboratory ever built for the processing of 16mm film exclusively. It incorporates every advanced facility for attaining the finest possible quality in 16mm black & white and color.



In Every Field, One Name Stands Out.

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California

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A.

Why is the **CAMERETTE** being universally selected as the *ideal* professional camera for **3-DIMENSIONAL** photography?

PRICE: It is the world's *least expensive* professional camera with the precision register of the *most expensive* cameras in the world!

WEIGHT: The *combined* weight of two Camerettes in mount is only 65 pounds—1/5th the weight of any other cameras thus far used. A *single* Camerette, with three lenses and loaded magazine, weighs only 15 pounds!

The Camerette's easy adaptability for stereoscopic photography is just one more example of its all-around versatility — that has made it perfect for studio use, for difficult locations, for use by all the armed forces in this country —

Look at its advantages in every phase of operation:

Reflex Viewing, Framing, Focusing through the taking lens at all times.
Instantaneous Magazine Loading without the need for threading the camera.

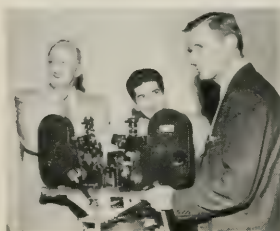
Divergent Three-Lens Turret, accommodating lenses from 18.5mm to 300mm without interference. The *only* reflex camera suited to lenses with such *extreme* focal lengths.

Adjustable Shutter from 40° to 200°, the widest shutter opening available in professional cameras.

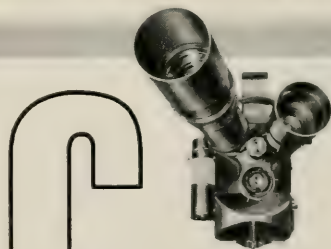
Rapid Dove Tail Mounting. Slide its flat base on to the tripod and it's locked tight.

Complete line of accessory equipment. 6/8 volt motor drive. 110 and 220 single and three phase synchronous motors, hand gear box, tripod, matte box and filter holders; lenses from 18.5mm to 300mm available, and focusing mounts for all principal makes of lenses . . .

and the 16/35 **Camerette** has all the advantages of the 35mm Camerette *plus* the ability to use *both* film sizes interchangeably. The changeover takes a matter of seconds.



Raphael G. Wolff, president of Stereo-Cine, Inc., with stereo technicians Henry Ludwin and Vee Badraro and two Camerettes in Stereo Cine mount for three dimensional photography.



Camerette

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U.S. representative **Benjamin Berg Agency**
1366 No. Van Ness Ave., Hollywood 28, Calif.

FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONISTS HANDBOOK"

♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from **BUSINESS SCREEN**, Chicago 26.

Canadian Producers Elect New Officers and Directors for 1953

♦ The election of new officers and directors was carried through at the annual meeting of the ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA. The election resulted in the following roster: President, S. Dean Peterson of Peterson Productions, Toronto, Canada; Vice-President, William Singleton of Associated Screen News Ltd., Montreal, Quebec; and Secretary-Treasurer, Pierre Harwood of Omega Productions, Ltd., Montreal, Quebec. The following directors also took office: James Campbell of Associated Screen News of Montreal; Graeme Fraser of Crawley Films, Ottawa; Lew Parry of Lew Parry Productions, Vancouver; and D. J. Wansbrough of Northern Pictures, Toronto.

The guest speakers were Mr. Arthur Irwin of the Film Commission of Canada and Mr. William Byles, Director of Radio and Television for Young and Rubicam of Toronto.

This meeting of the Association was held in the Chateau Laurier Hotel in Ottawa on January 17.

* * *

Screen Actors Guild Opens

Chicago Office Under Ray Jones

♦ THE SCREEN ACTORS GUILD announced the opening of a Chicago office under a cooperative arrangement with the Chicago local of the AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS. The Chicago branch will be housed with the AFTRA staff at 102 East Hubbard Street in the Windy City.

John Dales Jr., National Executive Secretary of SAG, said that the office will be under the direction of Raymond A. Jones, Executive Secretary of the Chicago local of AFTRA. Jones will be responsible for the organization of actors, singers, announcers, and other performers employed in the production of motion pictures, including TV, in the Chicago area. He will also negotiate and administer Screen Actors Guild collective bargaining contracts in Chicago and handle Chicago membership affairs and meetings.

* * *

Kling Negotiates for Chaplin Studio

♦ Negotiations are underway for the acquisition of Charlie Chaplin's Hollywood film studios by KLING STUDIOS according to ROBERT ELIRNBERG, president of the Chicago and Hollywood television and film producers. The discussions are being carried on with Chaplin by transatlantic telephone.

for that **IMPORTANT**
motion picture or TV commercial



UNITED WORLD FILMS, Inc.

*world's largest distributor
of non-theatrical motion pictures
offers you the unique experience and facilities of*

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*world famous, major Hollywood
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outstanding creative talent and
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In 1907 . . . (long before Colleen Moore),
Hollywood Film started in business!

The Original 16mm Film Lab still leads the rest!

Serving Major Producers for over 45 years!

We're proud of the many outstanding producers we serve, both old and new, big and small. Here, at Hollywood Film, you get the finest production facilities, plus a "know-how" that assures you highest quality prints at reasonable prices.



Musical Comedy TV Commercial produced by Five Star Productions for Kellogg's Corn Flakes. Processed by Hollywood Film Enterprises, Inc.



"Greater City of Hope," produced by George Bilson and Lewis Rachmil for City of Hope. Processed by Hollywood Film Enterprises, Inc.

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16mm Lab Service

- Negative Developing
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Our **Color Prints**
are the **CLOSEST to NATURE!**

Our technicians are color experts with years of experience in creating color that is so real and so natural as to be unrivalled in the industry.

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ENTERPRISES, INC.**

6060 SUNSET BLVD.
HOLLYWOOD 28, CALIFORNIA

"Oldest and most experienced
16mm film laboratory"

TELEVISION in the NEWS

23 Million TV Receivers in Use

♦ By the end of 1952 the television industry was producing at a going rate of \$4 billion, as compared with 1951's figure of \$3 billion. According to Allen B. Du Mont Laboratories, Inc., which released the figures, increasing applications of electronics in commercial and military fields during 1953 should run the volume even higher to new industry peak levels. A cumulative total of television receiver production since 1946 runs to 23.6 million units, making an aggregate public total investment at retail level of \$9½ billion.

20 Million Without Television Says Zenith's Director of Sales

♦ More than 20 million Americans will have virtually no TV service, unless subscription television is established to help finance small town stations according to H. C. BONFIG, vice president and director of sales of ZENITH RADIO CORP.

Speaking before the Advertising club of Boston last month Bonfig said that although television channels have been allocated to 887 cities with populations below 25,000 there have been applications for television grants in only 83 of these cities.

Because of the high costs of television, Bonfig said, national advertisers will not be able to use more than the top 100 to 125 markets for their network programs. This would force the small broadcasters to depend upon local funds, and "there just isn't enough advertiser money in the small markets.

In answer to questions about subscription television's effect on sponsored program audiences Bonfig pointed out that the average family would watch subscription programs only two to four hours a week, devoting the rest of their television time to sponsored events. The net result, he said, would be a tremendous increase in the audiences for advertisers.

Opening of New TV Stations Causes Heavy Receiver Demand

♦ Throughout 1953, as new television stations open in cities throughout the nation, "unfrozen" by the FCC, heavy consumer demand for TV receivers is being felt. New outlets at Denver and Portland, for example, required shipment of upwards of 50,000 sets to those points.

First Television Link Between U.S. and Canada Completed

♦ Network television services have been extended to Toronto with the establishment of the first regular video link between Canada and the United States. Toronto's first television station has been linked to the U. S. TV network facilities of the American Telephone and Telegraph Company's Long Lines Department at Buffalo, N. Y. by a radio-relay route which crosses Lake Ontario. This 66-mile two section route, constructed by The Bell Telephone Company of Canada, initially will provide one TV channel from Buffalo to Toronto.

U. S. network programs will be beamed from a microwave antenna on top of the Franklin Street telephone building in Buffalo to a radio-relay station located at Fontheil, Ontario. Two transmitting antennas will be used on the Fontheil tower to relay programs across the lake to Toronto. Each antenna will flash the same signals but at different frequencies. Engineers of the Bell Telephone Company of Canada have taken this precaution to insure transmission during periods of fading of radio signals over the large expanse of water.

Construction is under way on 12 intermediate microwave towers east of Toronto for interconnection of Montreal's new television station to the U. S. Network. Upon completion of this link, early this Spring, residents in Canada's largest city will also receive telecasts from the United States. Meanwhile, the Canadian Broadcasting Company plans to telecast U. S. programs in Montreal by Kinescope.

Also announced recently was the addition of two television stations at Youngstown, Ohio, making network programs now available to 118 television stations in 74 cities in the United States.

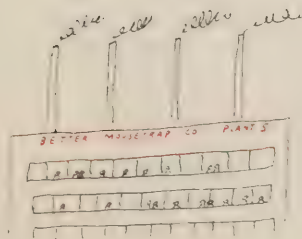
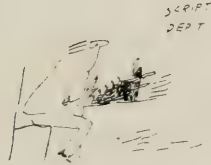
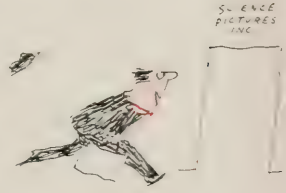
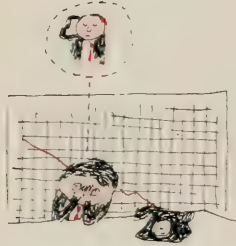
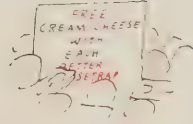
WRITER-DIRECTOR Available

15 years experience in motion pictures, slidefilms, and T-V, covering all types—industrial, institutional, sales promotion, sales training, safety, documentary, nature, outdoor sports. Also films for U.S. Navy, U.S. Air Force and other government agencies.

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PEOPLE DO**

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FORD	CARAVEL
FORD	J. WALTER THOMPSON

*Inquire about the Quality and Service
on these productions in 1952*

*All processed at TRI ART
in 35mm Eastman Negative-Positive Color*

- ★ 35mm color release prints
- ★ Kodachrome Printing
- ★ 16mm Kodachrome enlarged to 35mm color negative
- ★ 35mm filmstrips



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PLAZA 7-4580

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exceptional results with

Industrial Film a la Kling



A shooting scene from Admiral training film, "LINES AND FINES," starring (seated) George Tobias, Sid Melton, Mike Mazurki, and Hal Block.

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601 North Fairbanks Court
HOLLYWOOD
(Ray Patin Productions) 6650 Sunset Boulevard
NEW YORK
affiliated with Thompson Associates • 40 E. 51st St.
DETROIT
1928 Guardian Building



• SALES TRAINING

" . . . I consider the job you did on the Admiral film series, 'Lines and Fines,' the most outstanding training job I have ever encountered. The plan, in spite of the overwhelming complexities involving film, brochures, question sheets, recordings and flip charts, was so intelligently organized that it has brought tremendous response and results from our distributors throughout the country"

Seymour Mintz
Vice President and Dir. of Advertising,
Admiral Corporation

• DOCUMENTARY

" . . . the way you blended the widely diversified problems of our extensive operation of over 200 chemicals and products into one flowing, beautifully photographed film, 'The Tennessee Story,' far exceeded even our greatest expectations"

M. H. Nabors
Vice President, Tennessee Products
and Chemical Corporation

• SALES PROMOTION

"Here's our order for still another 25 prints of 'Health and Your Wealth.' We are getting tremendous reception in the field for your well-written and photographed film, and I know it will promote sales of Mitchell Air Conditioners."

Howard Haas
Advertising and Sales Promotion Mgr.,
Mitchell Manufacturing Co.

**Advertising Knowmanship Plus
Hollywood Showmanship**

Your only single source for

MOTION PICTURES • TELEVISION FILMS •
SLIDE FILMS • PHOTOGRAPHY •
ADVERTISING AND EDITORIAL ART •
DISPLAYS • SALES TRAINING AND
MAINTENANCE MANUALS

Sound Slidefilm

has come of age!

★ The increasing success of the automatic low frequency system is making sound slidefilm one of the fastest growing media for sales training, technical training, safety, and selling.

LOW FREQUENCY "30/50" AUTOMATIC

The low frequency "30/50" technique of automatic sound slidefilm has become the accepted system in a large number of major industries and organizations.

OVER 1,000,000 "30/50" SLIDEFILMS

Producers and their clients have distributed more than one million copies of automatic "30/50" slidefilms on a wide variety of subjects.

OVER 20,000 "30/50" PROJECTORS

A simple demonstration will show why there are more than 20,000 automatic sound slidefilm projectors in use.

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The New
DUKANE
Sound Slidefilm Projector

*Mail
Today!*

DUKANE CORPORATION, Dept. B523, St. Charles, Illinois
☐ Please send me further information on DUKANE Sound Slidefilm Projectors.
☐ I would like a demonstration.

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Position _____

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THE WORLD'S LARGEST PRODUCER OF SOUND SLIDEFILM PROJECTORS!

Color Films Find Favor With 16mm Audiences and Improved Processes Lead to Better Results

★ There were not too many changes in color in 1952. There was more of it—in fact—some films were made in color—willy-nilly—just because it seemed to be the thing to do, and because some producers shy away from using anything else, not because there was any sound justification for it. This is true, however—the audience for 16mm films likes color, and will seek it out in any cases where it has choice of selection.

The film stock is getting better, and photographers find they can do more with it than they would have tried in the past. Figuratively, they now shoot it in a dark coal bin—and somehow it seems to come out right.

Reliability Is Big Asset

Everyone uses advanced types of color film exclusively, and the garish old amateur type was seldom encountered. Producers found that *reliability* was the chief qualification they sought in color: original material that was always accurate whether from one can or another. Color producers and laboratories were not impressed by superlative test films, samples, or a few thousand feet used for special purposes—they wanted stock that was as alike as newly minted pennies—whether obtained in Seattle or Miami.

35mm negative-positive became increasingly important. Blow-up artists in Hollywood and New York were turning out 35mm enlargements that passed critical eyes most successfully. Old 16mm color footage was turned into 35mm material for commercial use in theatres. One car manufacturer almost saturated the country with a film made this way. Thousands of sponsored theatrical playlets were shot on 35mm negative. Some far-sighted advertisers got their TV commercials photographed in 35mm negative color (it makes excellent black and white prints) for use if and when color television comes on the scene. Filmstrip users found negative-positive color not only as satisfactory as reversal systems, but a good deal cheaper.

Laboratories Important Factor

Color laboratories—printers and processors—became an even more important factor in the business. It was rare to see a "pink" or a "blue" color print. The independent research and technical advances of these firms has developed to such an extent that their own errors are almost non-existent and photogra-

phy errors, even serious ones, can be corrected with excellent results.

What will 1953 show? From all indications it will mean that anything less than absolute perfection will never be tolerated. It will probably be the year that 16mm negative-positive color stock will be introduced, and might even be widely used by year's end.

AnSCO Creates Professional Sales Department in Home Office Change

◆ AnSCO, Binghamton, N. Y., a division of General Aniline & Film Corporation, announces important changes in the structure of the company's home office sales organization.

According to WILLIAM BALCH, general sales manager, two new departments are being created: Professional Sales and Amateur Sales. Graphic Sales and X-Ray Sales Departments have been in operation for some time. All four departments will operate under the direction of R. M. Dunn, assistant general sales manager.

The new Amateur Sales Department will be headed by Mr. Harold R. Dean as Manager. Mr. R. A. Streit has been named Marketing Manager, Dealer Division. Mr. Claude Pilger has been appointed Manager of Amateur Sales Promotion. One additional position, Marketing Manager, Distributor Division, will be filled in the near future.

A similar organization is in effect in the Professional Sales Department, where Mr. Reeve will co-ordinate the operation in addition to his current duties as Marketing Administrator. Mr. J. B. Titcomb has been named Marketing Manager, Finisher Division, and Mr. Winston Schlag has been appointed to Marketing Manager, Studio Division. Mr. Donald Storing has been appointed Manager of Professional Sales Promotion.

Uses of "Metallizing" Illustrated

◆ The process of spraying thin coatings of metal on worn or damaged machine parts and base metals is described in *Metallizing—Its Practical Applications*. The 28-minute sound and color film pictures jobs which range from worn or damaged cranks and shafts to the restoration of backup rolls at a large steel mill, at a saving of \$125,000 each. The sponsor, Metallizing Engineering Co., Inc. is handling distribution. For information write to 38-14 30 St., Long Island City 1.

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in Color Printing

by specialists for years in meeting the exacting requirements of color reproduction for nationally famous food products, such as Del Monte Brand.

in Television Film Recording

by the leaders in the closed circuit system of TV picture and sound recording . . . used for the Standard Hour TV programs.

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United World Films Awarded Distribution of Government Films

♦ UNITED WORLD FILMS has again been awarded the distribution of 25,000 U.S. Government films and filmstrips. The Federal Supply Service of the General Services Administration awards this contract annually on a competitive bid basis.

U. S. Government films include those prepared by 20 different agencies of the Federal Government such as the Department of State, Public Health Service and the United States Army. Films in this category range from highly technical studies of specialized skills to world geography and the famous *Why We Fight* series.

Industrial organizations, employee training groups, public and private schools, and various study programs use the teaching value of these government films in training programs.

Some films of the State Department and other Federal Agencies which have been produced for over-seas educational training programs are later released on the American market through United World. New releases are forthcoming at frequent intervals from one or more government agencies producing and using training films.

United World sells these government films. They may also be rented through local film libraries, commercial organizations and other sources.

Write UW at 1445 Park Avenue. New York 29. N. Y., for the complete catalog.

French Line Signs Regency

♦ REGENCY PRODUCTIONS, INC. will produce a 20 minute color film featuring the FRENCH LINES' luxury craft, *Liberte and Ile de France*, on their Atlantic crossings. Jo Schaeffer will be in charge of production for the film which is planned to be more than a routine travelogue.

British Air Show

In New Shell Film

♦ The famed annual air show at Farnborough, England, is the subject of a new Shell Oil Co. 26-minute sound film titled *Highlights of Farnborough, 1952*. The picture includes air-to-air shots of such planes as the Hawker "Hunter" and Supermarine "Swift" fighters breaking through the sonic barrier (with actual sound recordings). Film can be borrowed from Shell offices in New York and San Francisco.

Value of "Short Short" Films in Medical Education Analyzed

♦ Vital contributions to be made to teaching by using "short short" films are discussed in a series of articles in the February issue of *The Journal of MEDICAL EDUCATION*. "Short short" films range in length from approximately two to ten minutes, and are used to illustrate a particular teaching point.

The special section, "The Short Motion Picture for Medical School Classroom Instruction," carries implications for all teaching, and serves as a guide for the medical teacher who is interested in augmenting his teaching in an individual way.

Historically, the series shows, the short film is not new. It was the forerunner of today's longer educational medical film which has grown increasingly complex. While invaluable in many instances, the longer film is not adaptable for the personalized needs of the medical instructor. Because of their brevity, short films may be correlated easily with the teaching program.

Producers can get double value from standard-length medical films by planning and producing them with an eye to extracting short sections for day-to-day use in the classroom, says Dr. David S. Ruhe, editor of the series and director of the Medical Audio-Visual Institute of the Association of American Medical Colleges. Certain commercial films are also a possible source of short film material. Medical teachers with a good amateur understanding of film making will find it feasible to produce their own brief films perfectly adapted to their purposes.

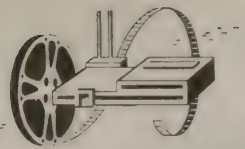
Film adaptation and experimentation, of course, presuppose owning the film rather than renting it. The budgetary addition of a sum for film purchase is recommended for every school. 

Chicago Producer Seeking WRITER

Minimum of five year's experience writing motion pictures and slidefilms for recognized commercial film producer. Send abstract and salary requirements. All replies strictly confidential.

VOGUE-WRIGHT STUDIOS

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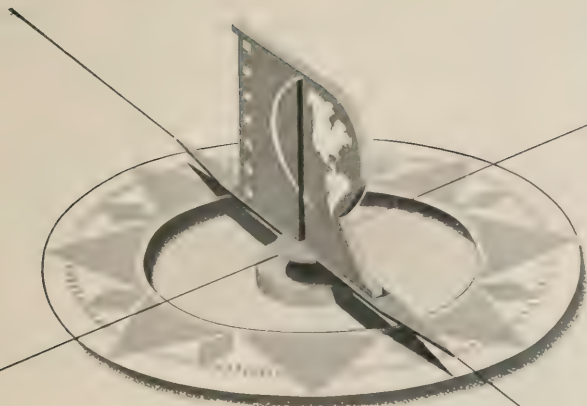
SOME REPRESENTATIVE NAMES FROM OUR CLIENT FILE

AC Sparkplug Division of General Motors
Alaska Airlines
Allis-Chalmers Manufacturing Company
American Brake Shoe Company
American Brass Company
American Cyanamid Company
American Enka Corporation
American Locomotive Company
American Metals Company, Ltd.
American Meter Company
American Optical Company
American Republics Line
American Sugar Refining Company
American Type Founders, Inc.
Anso Division,
General Aniline Corporation
Arabian American Oil Company
Armco Steel Corporation

Badger Process Division
of Stone & Webster Engineering Corporation
Bahrein Petroleum Company
Barium Steel Corporation
Baroid Division, National Lead Company
Beech Aircraft Corporation
Bell Aircraft Corporation
Bethlehem Steel Company
Boeing Airplane Company
Bridgeport Brass Company
Brown Instrument Division,
Minneapolis-Honeywell Company
Bucyrus-Erie Company
The Budd Company
Buick Motors Division of General Motors
The Bullard Company
Bulova Watch Company

California Texas Oil Company, Ltd.
Cart Brothers Company
Chevrolet Motors Division of General Motors
Chicago Bridge & Iron Company
Chicago, Rock Island & Pacific Railroad Company
Chicago & Southern Airlines
Chrysler Corporation
Cincinnati Milling Machine Company
Climax Molybdenum Company
Commercial Solvents Corporation
Corning Glass Works
Curtiss-Wright Aircraft Corporation

*Additional names in American
Industry available upon request.*



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The measurement of success is results—attested by over 300 national business and industrial organizations—clients of Richie Productions. Our broad experience of over 20 years in close contact with Industry, Advertising, and Sales Promotion, has developed and cemented these successful relationships through creation and production of outstanding motion pictures and still photography.

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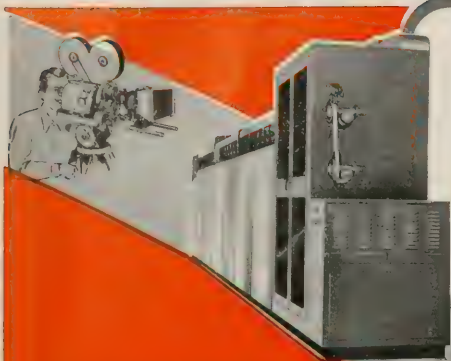


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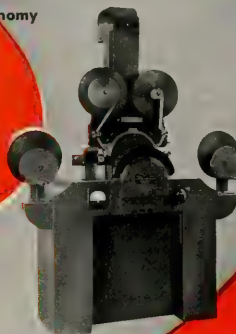
AUTOMATIC POSITIVE CONTROL

from Camera to Screen

COLOR FILM DEVELOPERS, Models 19, 20 and 26 completely and automatically process Ansco Color Film to highest professional standards. 35mm and 16mm models. Handle both camera and print stock. Entirely self-contained with refrigeration and re-circulating systems, air compressor and positive temperature controls.

DOUBLE HEAD PRINTERS, 35mm and 16mm, offer four practical printing procedures: 1. Composite print with positive stock and picture negative threaded over one head and sound negative on the other. 2. Double print makes two positive prints from one negative. 3. Single print, using either head independently. 4. Double print using both heads independently with two rolls of negatives. Operates in either direction. 60 or 120 ft. a minute. B & W and color.

Top flight photography is only the beginning of a fine motion picture. The steps between the camera and the screen are equally important and make the big difference between mediocrity and perfection. For 20 years, the motion picture industry in Hollywood and throughout the world has relied on Houston-Fearless processing equipment to produce the finest results while assuring maximum efficiency, speed, economy and dependability.



COLOR AND DENSITY SCENE TESTER and **Sensitometer** Combination accomplishes single frame print tests with 15 combinations of printmakers. Provides a quick, easy and accurate method of determining the proper filter pack to be used in color printing. Valuable in balancing two print stock emulsions, indicating variations in overall speed and individual layer speed and in determining the proper processing techniques to control variables of contrasts.

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"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"

NAVA Advisory Committee Elects Two New Members for 1953

♦ More than 140 advisory members of the National Audio-Visual Association elected two new members and re-elected a third to the Advisory Members' Liaison Committee of that dealer trade organization. The new members are Howard Marx of the Ampro Corporation and Robert L. Shoemaker of the DuKane Corporation. W. A. Moen, Bell and Howell Company, was re-elected.

Three alternates were also chosen in the annual election, including E. N. Nelsen of Coronet Films, Inc., W. H. Garvey, Jr., of the Society for Visual Education, Inc., and Harold Fischer of Comco Corp.

Members of the liaison committee during 1952 included Mr. Moen, E. N. Nelsen, and Gil Heck of the Da-Lite Screen Company, who is now serving on the board of governors for the 1953 National Institute for Audio-Visual Selling to be held July 26-30 at Indiana University, Bloomington, Ind.

The Advisory Members' Liaison Committee to the NAVA board of directors was established in July, 1950. The committee meets with the board of directors at each of its meetings to advise the board on matters affecting advisory members, and organize programs. Committee members do not vote in the meetings as sole voting control of the association is maintained by dealer members of board of directors.

During 1952 the liaison committee organized six committees including outside business consultant service committee. Howard Marx, chairman; selection and training of salesmen committee. Herb Myers of Charles Besler Co., chairman; cooperation with the department of audio-visual instruction of the National Education Association Committee. Ellsworth Dent of Coronet Films, Inc., chairman; cooperation with religious organizations committee. William H. Garvey, chairman; cooperation with industry committee. Robert L. Shoemaker, chairman; and cooperative national advertising committee, chairman to be announced.

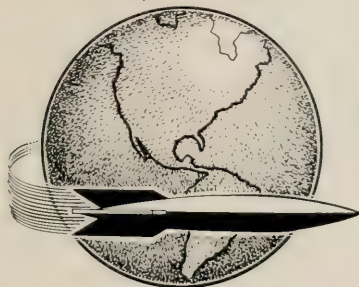
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State Dept. Gets Cornell Film

♦ The U.S. State Department has contracted with CORNELL FILM COMPANY for the exclusive use of a short film, *The Sea Lion Baseball Team*, in its world wide information service. The film, one of a series of *Wonderland Tales*, produced by J. D. Trop, will be used in 39 different language versions.

SO MANY WELL DONE *films* BEAR THIS SYMBOL

GUIDED *film* MISSILES



GUIDED *film* MISSILES are doing so many jobs so well, because the producers are specialists in

Market Analysis

Internal Relations

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AND THE SOLUTION to problems in these fields through the visual media...motion pictures, slidefilms, television

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619 West 54th Street, New York 19, N. Y. JUDSON 6-0360

Production Lines

Columbia Records Reports 12% Sales Increase for Past Year

♦ COLUMBIA RECORDS, INC. has reported that 1952 was one of the best sales years in its history, surpassing 1951 totals by 12%, which is the largest increase registered by any major manufacturer.

Columbia's Transcription Division noted a good year in sales of slidefilm and radio transcriptions, as well as in pressings for smaller record companies.

During 1952, the Transcription Division introduced the 7-78, a novel recorded sales device. A 7 inch nonbreakable 78 rpm record, the 7-78 is designed to supplant conventional printed mailing pieces with a more effective spoken message.

Color Reproduction Discussed at SMPTE Central Section Meeting

♦ "Color Continuity and Reproduction" was the subject of a paper presented recently by Gordon Ray to the Central Section of the Society of Motion Picture and Television Engineers. Mr. Ray, a staff member at the Reid H. Ray Film Industries Inc., St. Paul, Minn., described the building of a motion picture or slidefilm with reference to color, design, and continuity of the various scenes.

Also presented at the Chicago meeting was an analysis of "Production Practices for Television" by William P. Kusack, chief engineer for TV station WKBK. Mr. Kusack pointed out that good visual television reproduction necessitates operation within boundaries of technical characteristics. The CBS television transcription film, *Television Lighting*, was used to demonstrate these technical boundaries.

Telepix Opens New Studios

♦ Opening ceremonies for recently completed studios of TELEPIX CORPORATION were held on February 10 at 1515 N. Western Avenue in Hollywood. Primarily designed for a growing television clientele, the new facilities include one main stage 50 x 95' with many unusual design features. Robert Newman is president of the West Coast organization which has Chicago representation by DICK LEWIS STUDIOS in that city.

American Airlines Plans NY Film

♦ Script consultations have begun on a new film about New York City that will be produced by DYNAMIC FILMS, INC., in cooperation with AMERICAN AIRLINES, INC. The film, to be aimed at general theatrical release in the late spring, will be photographed on Eastman 35mm negative-positive color, and show the city as an attractive year-round vacation spot for the whole family.

Aware of the many films already produced on the subject, Ralph Schoolman, who drew the script assignment from Dynamic, is seeking a novel approach that will allow him to employ the camera as a "walker in the city."

Shows Production of Die Blocks

♦ *Something More Than Steel* is the title of a 16mm film which illustrates the making of die blocks and shear knives. Sponsor is the Heppenstall Co., 4620 Hatfield St., Pittsburgh 1, Pa., manufacturer of steel forgings.

Kodak's Glenn Matthews Writes Article for Photography Yearbook

♦ GLENN E. MATTHEWS, technical editor of Eastman Kodak's research laboratories, is the author of an illustrated article entitled "Photography in the Service of Mankind," appearing in "Photography Year-Book, 1953." Published annually in England since 1935, copies of the year book recently arrived in the U. S. Mr. Matthews cites many uses of photography, ranging from the study of astronomy to the examination of minute, atomic distances.

In several pages on industrial and technical photography, he reports that only a third of photo sales today are for amateur uses. About 67 per cent of the uses represent commercial, industrial, publishing, radiographic and medical, motion picture, and scientific applications.

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EDITORIAL: *The Greatest Value to "YOUR STORY" is Smooth Editorial Timing . . . Sympathetic Understanding of "YOUR STORY" theme . . . Sensitive Appreciation of "YOUR STORY" mood.*

PRODUCTION: *Sub-Contract work offered to the Commercial Producer.*

GEORGE HALLIGAN

Motion Pictures Hollywood 9-7962
7934 Santa Monica Blvd., Hollywood, Cal.

A thousand words about pictures...

We started Information Productions, Inc., a little more than a year ago. This is our first advertisement in *BUSINESS SCREEN*. We have several reasons for running it.

First, we are grateful to this magazine for devoting a picture-and-text spread, several months ago, to our film, "The Salesman." And we are proud that *BUSINESS SCREEN* has just named "The Salesman" one of the best films of 1952.

Second, we want to thank the clients who have seen us through our first full calendar year and have given us a running start into 1953.

Third, as professionals engaged primarily in translating other people's ideas into motion pictures, we relish any opportunity to sound off about *our own* ideas.

* * *

We dislike, for instance, the gobbledygook of film-making. Our preference is for non-technical talk—for helping every client understand exactly what we are doing, why and how we are doing it and how much it costs.

Being new, we have been in a mood to challenge clichés. We feel sure, for example, that one picture is not necessarily worth one thousand words. Original thinking frequently finds expression in words and there is no substitute for original thinking in film-making. The most magnificent camera work can't save a banal idea.

* * *

We do not accept some other accepted film ideas, particularly those which exalt the physical excellence of picture and sound unduly.

We are inclined to think that high standards of picture and sound should be taken for granted—today.

We have admired certain films which were technically not very impressive, but which put their message across effectively. And we lose contact very fast with a slick, expensive film which has nothing to say.

* * *

We seem to be just as interested in the *objective* of a film as in the film itself. We like films which tell their story and then stop. We suspect that three or four \$10,000 films can sometimes do a bigger job than one \$150,000 epic, though not necessarily always.

We don't like to see one film try to do *too much*.

On the other hand, we believe very emphatically that there is almost no area of communications—no aspect of **training**, **selling** or **informing**—where the motion picture medium cannot play an important part.

We hope to continue to develop not only new films but new *uses* for films. For opportunities to do both during our first year in business, we are deeply grateful to the following:

THE NEW YORK STATE THRUWAY AUTHORITY, for whom we have produced a continuing series of film reports to the people of New York on the conception, construction and significance of the great New York State Thruway.

CBS TELEVISION, for whom we helped create the many motion-picture versions of the "CBS Eye"—seen more times by more millions of people than anything else on television.

FORD FOUNDATION TV-RADIO WORKSHOP, for whose Sunday-afternoon television program, "Omnibus," we are producing a wide variety of film features.

REMINGTON RAND, INC., THE GREYHOUND LINES and AMERICAN MACHINE and FOUNDRY COMPANY, with whom we have collaborated in preparation and production of special features for "Omnibus."

FORTUNE MAGAZINE, in cooperation with whose Editors and Advertising Staff we produced "The Salesman." (Scores of leading U.S. companies have paid \$100 apiece to show this "sure cure for conventionitis" to their sales staffs.)

CRUSADE FOR FREEDOM, whose annual film reports to the public for both 1951 and 1952—along with a number of TV spots and announcements—were produced by Information Productions.

STANDARD OIL COMPANY (N.J.), whose television commercials (a few of which we produced) won this year's Sylvania Award.

THE COMMITTEE FOR POLITICAL EDUCATION and INFORMATION, sponsors of "Henry Lends a Hand," a training film in story form for volunteer political workers, widely shown during the recent Presidential campaign.

THE BORDEN COMPANY and JAMES LEES & SONS COMPANY, for whom we produced special convention film features.

SCIENCE PICTURES, INC., with whom we have collaborated this past year on scientific and industrial films for: Owens-Corning Fiberglas Corporation; Chase Brass & Copper Company; National Foundation for Infantile Paralysis; Phelps Dodge Copper Products Corporation; American Physical Therapy Association.

We will welcome and give prompt attention to your inquiry.

ALFRED BUTTERFIELD AND THOMAS H. WOLF



5 East 57th Street • New York 22, N. Y. • ELdorado 5-1722



Long training, and special ability in a particular line, defines a specialist. Color Reproduction Company believes only specialists do the finest work. That's why this company has always maintained a policy of specializing exclusively in 16mm Kodachrome duplications.* These years of specialization mean *finer quality prints and dependable fast service!* Send your next print order to Color Reproduction Company for *guaranteed satisfaction.*

*EXCEPTION: Black and white reversals from color prints for TV projections.

Color
REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: HILLSIDE 8225

THIRD EDITION OF THE INDEX OF TRAINING FILMS NOW AVAILABLE

♦ The Third Edition of The Index of Training Films, widely-used and authoritative reference listing all free-loan, rental and low-cost purchase sound films and slidefilms available for industrial

training and vocational classroom use is now available. Nearly 2800 titles are listed, together with complete sources. THE INDEX lists at only \$2.00. Order today from BUSINESS SCREEN, Chicago 11.

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OF BETTER 16mm
COLOR PRINTS**

**FINEST
QUALITY
PRINTS**

**DEPENDABLE
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**ALL
COLOR PRINTS
GUARANTEED**

Boat Manufacturers Launch Film Program to Include 13 Pictures

★ The first two motion picture films in a 13-unit series on recreational boating designed for television and motion picture theatre showings alike were delivered last month to the National Association of Engine and Boat Manufacturers by Victor Kayfetz Productions, Inc., the producer.

Covering all phases of boating and marine sports, the series will be in color for showings to boating clubs, civic groups and the general theatre public and in black and white for television. The series is designed to acquaint audiences with boating pleasures and facilities available throughout the country. Each of the 16mm films is 13½ minutes long and is planned to fit the standard 15-minute TV show. The entire series is scheduled to be completed by 1954.

Titled "Water World" Series

Known as the *Water World* series, the first two productions were previewed at the annual meeting of the NAEBM in New York, Jan. 16, during the 43rd annual National Motor Boat Show. Produced by the Kayfetz organization under the direction of H. A. Bruno and Associates, public relations counsel to the NAEBM, the two films were *Sea Fever* and *Holiday Afloat*. These are scheduled for TV showings within the next 30 days.

Sea Fever describes the adventures of a small boy who wanders into a marina and loses himself in dreams of the romance of the sea. Successively he is offered and accepts rides in an outboard runabout, a sailboat and an inboard cruiser. He meets another boy who is building an eight-foot kit boat on the dock and the film ends with the two boys launching this small craft and putting out to sea on their own. Amateur actors for this film were selected from among residents of the Port Washington-Manhasset area of Long Island, through NAEBM cooperation. Photography on this film was completed in three days.

3 Other Films Described

Holiday Afloat concerns the vacation of a family of five in an outboard cruiser on the Great Lakes last summer. It shows the highlights of the cruise taken by Mr. and Mrs. Ed Hodge and their three youngsters up to Mackinac Island. The film includes footage from the "home movies" made by the Hodges during the three weeks aboard the cruiser.

Already in production for the series are *Fishing, U.S.A.* and *Ski Antics*, a film on water skiing. ☛

*Motion Pictures**

PRODUCED WITH

COMPETENCE

SENSITIVITY

TECHNICAL EXCELLENCE

SINCE 1932



WILLARD PICTURES INC.

45 WEST 45th STREET NEW YORK 36, N. Y.

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* *and Related Visual Media*

On the Record

SINCE 1933, and again during 1952, it has been our privilege to make a sizeable number of motion pictures for Industry.

During the past year, for example, we produced one or more films for the American Cancer Society, American Gas and Electric Company, American Telephone & Telegraph Company, Atlantic City Electric Company, Cast Iron Pipe Research Association, Elgin National Watch Company, Ethyl Corporation, Merck & Co., Inc., McGraw-Hill Book Company, Inc., National Board of Fire Underwriters, The Texas Company, U. S. Department of State, Air Force and Navy, and a considerable number of television commercials for N. W. Ayer & Son, Inc., Benton & Bowles, Inc., Young & Rubicam, Inc., and others.

In appraising the qualifications of a producing organization, no yardstick can take the place of the question, "What have you done?" On that basis we solicit opportunities with prospective clients.

Send for *"A Few Facts About Audio"*

AUDIO PRODUCTIONS, INC.

Film Center Building

630 NINTH AVENUE

NEW YORK 36, N. Y.

THE NATION'S ESTABLISHED business film producing companies had a gross annual sales volume of over \$50 million in 1952, according to national survey figures compiled for the second successive year by the Editors of BUSINESS SCREEN. An increase in business over the \$45 million total reported for 1951 was further verified by wider employment of permanent personnel, increased material purchases, and by the sizeable number of motion pictures and slidefilms completed in the past year.

162 producing companies in all sections of the country were listed in this year's PRODUCTION REVIEW section (pages 56 to 91) and of these 126 have complied with the minimum requirements for a detailed listing of their company's services, facilities and recent business activity, as evidence of their ability.

These physical survey figures are based on detailed analysis of fiscal and physical activity supplied by 64 leading companies, as compared to 55 companies furnishing last year's figures. Two other companies entered the field in 1952 and were unable to furnish any figures. Eight concerns in Canada were also surveyed and the most active also supplied physical statistics.

Although television film production accounted for nearly \$4 million in sales for 43 of the companies reporting this phase of their activity, TV was not yet a major sales item, as compared to more than \$34 million reported by 64 of the companies for business films, exclusive of television. Indications were that more important commercials and longer program fare were being entrusted to these experienced producers of sponsored films.

This year's survey questionnaire was broadened to include such subjects as the number of individual subjects produced, the numbers of prints required, and sales practices such as progress payments, cash discounts, projection sales, and distribution activity.

Briefly, the nation's most active film companies turned out more than 1500 sound motion pictures for nontheatrical exhibition; over 4,000 television playlets and short commercials. 51 of the companies reported 287 slidefilms. About 460 of the motion pictures and 221 of the sound slidefilms were in color.

48 out of 51 business film producers required their clients to make progress payments at various stages of production; the most usual custom was to require these payments on a 33⅓% basis (24 out of 48 companies reporting); 17 others worked on a 25% payment schedule basis. Cash discounts are not given on production work by 45 out of 46 companies reporting; 39 out of 44 also reported no cash discounts on prints.

Few of these companies (only 14 out of 48 reporting) provided film distribution; 36 out of 63 reported the sale of projection equipment to their clients.

These were the outward physical signs of solid progress toward greater financial stability for most of the companies. Many of the established firms were also moving toward some form of producer organization. The need for further identification of their capable, creative services was made apparent by the indiscriminate listing of more than 700 such firms in telephone and trade directories in just three of the nation's large centers in the past year.

BUSINESS SCREEN

M A G A Z I N E

Production Survey

THE SECOND ANNUAL REVIEW OF PRODUCER FACILITIES AND SALES

SURVEY OF PRODUCTION IN 1952

Advance Statistical Summary of the Business Film Industry in the U. S.

TWEN AREAS OF THE U. S. are covered in this second annual statistical survey. Detailed reports were received from 64 of the 126 "key" companies who also supplied complete listing data. Projections are based on the most careful calculations, using lowest average figures and discounting largest facilities reported.

1. Number of permanent employees on the studio rosters during 1952:

64 U. S. COMPANIES REPORTING: 1944 employees were permanently engaged in the creation, production, processing, sales, and management of business and television film production in these studios.

PROJECTION: based on the low mean average of 10 employees per company (deducting larger companies) we estimate total permanent employment in the key 126 companies filing complete 1952 listing returns as approximately 2564 persons.

2. Number of part-time employees engaged during 1952 (not including talent):

63 U. S. COMPANIES REPORTING: 2792 persons

were hired by these companies as technicians, specialists, etc. In previous years (1951 figures) talent was included but this figure was purposely not requested for 1952 in order to get a more accurate base.

PROJECTION: for the remaining 63 out of 126 key companies, we estimate an average of 10 part-time workers since these are smaller companies using a fairly larger number of non-permanent technicians, etc. in the year. Total part-time employment is estimated at 3422 persons.

3. The total capitalization of business and television film producers active in 1952:

55 U. S. COMPANIES REPORTING: capitalization reporting of these companies sharply increased with 17 additional firms furnishing data on 1952. \$10,615,751 was the capitalization of 55 firms. 32 of the reporting companies were capitalized at \$50,000 or over; 19 were capitalized at \$100,000 or over.

PROJECTION: by careful calculation, discounting the very largest capitalizations as in 1951, an estimate of the total capitalization of 126 key companies would approximate \$15,000,000.

4. The gross volume of sales (all items) in the year, 1952:

63 U. S. COMPANIES REPORTING: \$38,861,000 in gross sales were reported by exactly one-half of the 126 key companies. 22 of these concerns had gross sales of over \$200,000 in 1952; of these there were 13 companies with gross sales of over \$500,000. 47 of the total 63 companies reporting had gross sales of \$100,000 or more. Television film sales accounted for \$3,946,254 of the \$38 million dollar total among the 44 companies reporting this figure. 19 companies did \$50,000 or better in TV film sales during 1952 but the main item was still regular business film production which still accounted for over \$30,000,000 of these sales.

PROJECTION: careful calculation of the estimated gross sales of the unreported 63 companies would bring the industry's total gross sales (for only 126 companies) to \$51,161,000. In 1951, 116 companies did approximately \$45,000,000. These figures would be greatly expanded by the inclusion of direct lab purchases, commercial distribution expenditures, and direct projection equipment purchases, etc. originated by film producers created by these companies. The gross sales of several hundred miscellaneous and free-

(CONTINUED ON THE FOLLOWING PAGE)



Production Survey:

(CONTINUED FROM THE PRECEDING PAGE)

lance film producers not qualified for Production Review listings would possibly increase this figure another 10% also. However, the 126 companies accepted for listing do the bulk of the commercial film production business.

* * *

5. The value of studio physical equipment as of December 31, 1952:

59 U. S. COMPANIES REPORTING: \$4,509,145 is the estimate of value placed on studio physical equipment by these companies at the close of business, 1952. This includes studio and laboratory fixtures, cameras, lighting, and such specific items required for professional production.

PROJECTION: value in excess of \$10,500,000 would cover the physical equipment assets of 126 key companies listed in this Production Review. Additional millions of dollars are, however, invested in laboratories and service organizations carrying through outside and related services of the nontheatrical film medium.

* * *

6. Total 1952 expenditures for materials:

44 U. S. COMPANIES REPORTING: \$6,365,630 was the amount tabulated from the survey returns of these companies and representing their outside purchases of materials and supplies during the past year.

PROJECTION: over \$10,000,000 is a low estimate of the material purchase expenditures made by the 126 key companies surveyed.

* * *

7. Film consumption: dollar purchases of raw film stock, including color:

56 U. S. COMPANIES REPORTING: \$1,253,510 was the actual cash figure reported by these concerns;

an additional report of approximately \$100,000 in raw stock purchases brought this total up to \$1,353,510.

PROJECTION: the above figures do not take into account outside print purchases of films originated by the 126 reporting companies or volume of regular commercial laboratories doing business film work. \$3,600,000 would be a low estimate of 1952 raw stock purchases for direct film purchases and is further verified by constantly increasing print orders due to the large audience potential now realized for 16mm films.

* * *

8. Does your company sell projection equipment (16mm. slidefilm. etc.)?

63 U. S. COMPANIES REPORTING: 36 of these companies said "yes" they do represent and sell various lines of projection equipment to their film clients. 27 other producing companies said they did not sell projection equipment.

PROJECTION: it is a general practice of these producing companies to represent or recommend projection equipment they believe best suited to their clients' needs. The majority of the 63 companies not reporting on this item would follow the same "yes" ratio on equipment representation.

* * *

9. Do you provide film distribution?

62 U. S. COMPANIES REPORTING: only 14 of the 62 companies answering this question do provide non-theatrical distribution; the large majority (48 companies) do not distribute films on behalf of their clients.

* * *

10. Dollar volume of television production sales during 1952:

44 U. S. COMPANIES REPORTING: television production sales again reflect the most active TV showing areas such as New York, Chicago, Detroit, Los Angeles, etc. 44 producers reported \$3,946,254 in television film sales during 1952.

Many producers have rejected television commercial production, however, because of the highly-competitive pricing and lack of quality resulting. As network potentials improve, a decided trend toward these more experienced companies is being noted. As TV commercial buyers strive to meet higher talent costs, the ingenuity and experience of these established film companies may be an important factor in 1953 television film production.

* * *

11. Total number of motion picture subjects and prints produced in 1952:

52 U. S. COMPANIES REPORTING: these 52 companies reported a total of 1266 individual sound motion pictures produced in 1952; of these 460 were in color. 55,000 16mm sound prints were required; 11,348 35mm prints were made by only 51 companies reporting on this important item. There were 4,008 TV subjects produced, mostly short commercials.

PROJECTION: well over 1,500 motion picture subjects were produced by the 126 key companies covered by this survey and about 75,000 prints was their minimum requirement.

* * *

12. Total number of slidefilms and prints produced in 1952:

51 U. S. COMPANIES REPORTING: they accounted for 287 slidefilms, of which 227 were of the sound slidefilm type. These required the phenomenal number of 425,953 prints and accompanying recordings. An additional number of 1,000 slides were reported made.

PROJECTION: obviously only a small portion of the total sound slidefilm output is included above; this simple and effective form of audio-visualization is so widely produced that the above comparison simply illustrates the large number of prints and pressings resulting from the modest figure tabulated out of only 51 company reports.



Business Film Production in 1952

Number of Companies: 162 U.S. concerns are listed. 126 of these furnished minimum reference data: 36 were "incompletes."

Sales Volume in 1952: nearly \$39,000,000 was reported by just 63 companies reporting; projection shows an increase of \$6,000,000 over 1951 sales. TV "commercial" sales held even, despite talent strike in late '52.

Types of Production: most concerns listed both motion picture and slidefilm production; several specialized in slidefilm production exclusively.

New Companies and "Failures": stability of the industry was indicated by listings from only two new firms in '52 although several firms specializing in television production also made application. There was just one reported business failure during the year.

Buying Power: 44 companies reported over \$6,000,000 in material purchases plus \$1,253,000 in film purchases reported by 56 out of 126 "key" companies.

LEFT: Filming "And the Earth Shall Give Back Life."



THE YEAR'S "BEST" 16mm FILMS for business and educational purposes are now annually selected in various special fields of interest, including the international screenings made at Edinburgh, Milan, and Venice; the national awards in the special interest fields of the Freedoms Foundation and of the National Committee on Films for Safety; and the community film festival audience selections made at Boston and Cleveland. Joining the awards parade in 1952 were such organizations as the National Visual Presentation Association and the National Wildlife Federation. Similar mentions are made by SCHOLASTIC, a school publication, and by FINANCIAL WORLD, which selects annual report films. The Public Utility Advertising Association mentions films of merit in that field.

The findings of all these groups are reflected in these Award Pages of the Production Review issue and are supplemented this year by nominations from our own nationwide editorial service bureaus and by members of a blue-ribbon jury composed of individuals who see a great many such films. In addition to our own staff members, we called upon Robert Oaks of the National Association of Manufacturers; Cecile Starr, 16mm Film Editor of the SATURDAY REVIEW OF LITERATURE, a discerning reviewer; Bob Finehaut of Association Films; Richard M. Hough of Modern Talking Picture Service, Inc.; Ralph Creer of the American Medical Association (whose report appears on page 106 of this issue) and others of like repute.

The "consensus films" which were selected by at least two or more award juries included such pictures as *Day in Court* (National Committee on Films for Safety and Boston Film Festival awards); *The Mark of C* (Freedoms

Pictures of the Year

1952 FREEDOMS FOUNDATION MOTION PICTURE AWARDS (PRESENTED FEBRUARY 22, 1953)

Top Award

Lutheran Church-Missouri Synod
Title: *All That I Have*

Honor Medal Awards

American Economic Foundation
Title: *Backfire*

Producer: Princeton Film Center

Anheuser-Busch, Incorporated

Title: *The Mark of C*

Producer: Wilding Picture Productions

The Bituminous Coal Institute

Title: *Powering America's Progress*

Chevrolet Division, General Motors Corp.

Title: *American Harvest*

Producer: The Jam Handy Organization

Encyclopaedia Britannica Films, Inc.

Title: *Pressure Groups*

Immigration and Naturalization Service

U.S. Department of Justice

Title: *Twentieth Century Pilgrim*

Investment Bankers' Association

Title: *Opportunity, U.S.A.*

Producer: Wilding Picture Productions

Oil Industry Information Committee

Title: *Crossroads U.S.A.*

Producer: Screen Gems

J. C. Penney Company, Incorporated

Title: *Story of a Mainstreet Merchant*

Producer: John Sutherland Productions

RKO-Pathé, Incorporated

Title: *Sweet Land of Liberty*

Sears Roebuck Foundation

Title: *The Fifth "H"*

Producer: The Venard Organization

United States Steel Corporation

Title: *Let's Face It*

Producer: Wilding Picture Productions

and six other noteworthy films.

Foundation and Cleveland Film Festival; *Backfire* (Freedoms and Cleveland); *A Closed Book* (NCFS and Cleveland); *Powering America's Progress* (Boston and Freedoms); *United 6534* (Boston and Edinburgh); *This Is Life* (Venice and Edinburgh); *Pipeline to the Clouds* (Edinburgh and Milan); and *Big Idea* (Freedoms and Cleveland). Sponsors and producers of these films are identified on succeeding pages.

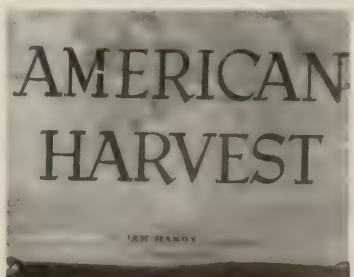
Members of BUSINESS SCREEN staff juries and authorities in the field nominated such fine pictures as *The Story of a Main Street Merchant*, produced by John Sutherland for the J. C. Penney Company; *And a Voice Shall Be Heard* by the March of Time for the General Electric Company; *Fallen Eagle*, one of a series by Alan Shilin for P. Lorillard (Old Golds); *Crossroads, U.S.A.*, out of Screen Gems for the Oil Industry Information Committee of the American Petroleum Institute; *Food as Children See It*, a General Mills' production; *Shining Heart*, produced by Mode Art Pictures for Allegheny Ludlum; *Man Alive*, the American Cancer Society film.

The BUSINESS SCREEN "outstanding film of the year" citations (see next page) are shared by such films as the Jesuit's *The Greater Glory: Out of the North*, one of the great outdoor films of all time which has just been released by Nash Motors; *Freedom and Power*, General Electric's inspiring treatise; *24 Hours of Progress*, another Oil Industry Information picture; *Buckshot Goes to the Fair*, which adds to the Texas Company's laurels in the rural audience field; *Take It Easy, Bill*, General Baking Company's employee relations film, and *The Salesman*, which brings a fresh light breeze of humor to the overly-serious business of sales conventions.

(CONTINUED ON THE FOLLOWING PAGE)

HONOR MEDAL WINNER of the Freedoms Foundation was this Chevrolet Technicolor film.

AWARD WINNER at Freedoms Foundation and Cleveland was this Anheuser-Busch picture.

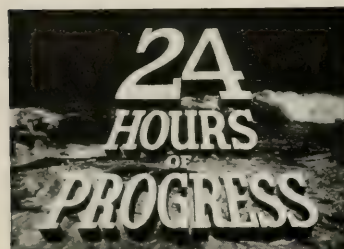




*"for its inspirational value
and advancement of religious life"
to the*

*Society of Jesus, New York Province
and to the producer
Caravel Films, Incorporated*

*Credits: Technical Assistance: Rev. John
G. Furniss, S. J.; Narration: Rev. Robert
I. Gannon, S.J.; Music: Rev. Wm. K.
Trivett, S.J.; Direction: Mauri Goldberg,
Jack Hively; Photography: Harold Muller,
J. Burgi Contner; Script: Sherman Beck.*



*"for clarity of industrial exposition"
to the*

*Oil Industry Information Committee
American Petroleum Institute
and to the producer
Louis de Rochemont Associates*

*"for continuing and appreciative understanding
of life in Rural America"—the films of
The Texas Company
produced in cooperation with
Audio Productions, Inc.*



Business Screen Nominates These Outstanding Films

FOR THEIR SPECIAL MERIT
IN ADVANCING THIS MEDIUM



*"for delineation of ideas and ideals"
to the General Electric Company
and to the producer
Raphael G. Wolff Studios*

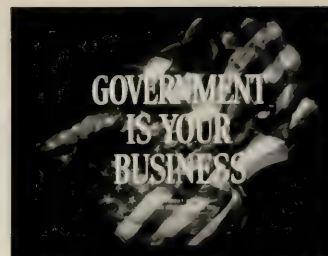
*Credits: Story: MacDonald MacPherson;
Direction: Albert Kelley and O. Gail Papi-
neau; Editing: David Lurie; Animation
and Anistration: James Moore; Music:
Hoyt S. Curtin.*

"OUT OF THE NORTH"



*"for the quality and excellent treatment
of natural history and sports lore"
to Nash Motors
and to the producer
MPO Productions*

*Story: Roderick L. Haig-Brown; Direc-
tion: Larry Madison; Photography: Larry
Madison and Robert Downey.*



*"for public education in the
privilege of active citizenship"
to the Christophers
and to Father James Keller
and to the producer
Screen Gems, Inc.*

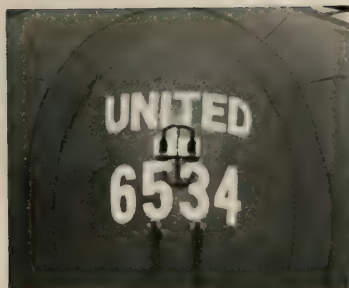
(recipient of television film award made by the
Freedoms Foundation in 1953)



*"for betterment of employee relations"
to the
General Baking Company
and to the producer
Transfilm, Inc.*

*"for the original touch of humor it brings
to the wordiness of conventions"
produced with the cooperation of FORTUNE
by Alfred Butterfield and Thomas H. Wolf
of Information Productions, Inc.*





2nd Annual Boston Film Festival

★ Boston's Second Annual Film Festival, on May 3, 1952, honored such sponsored films as *Day In Court* (Harvester); *Powering America's Progress* (Bituminous Coal Institute); *Gunning the Flyways* (Remington Arms); and *United 6534* (United Airlines). In other groups, *High Wall* (Anti-Defamation League); received a top award as did *People Along the Mississippi* (EB Films) and *Life Along the Waterways* (EBF).



13th Annual Exhibition: Venice

★ The 13th International Exhibition of Cinematographic Art at Venice, Italy included *This Is Life* (American Meat Institute); *United 6534* (United Air Lines); *The Happy Locomotive* (Baltimore & Ohio RR film by Unifilms, Inc.); *Service Unseen* (Carrier); and *River Of No Return* (produced by Raphael G. Wolff).

Cited for Contribution to Regional History
Sponsor: The Southern Pacific Railway. Produced by: Robert Yarnall Richie Productions.



16mm Motion Pictures Receiving Honors in 1952

A REVIEW OF AWARDS PRESENTED
AT SIX RECOGNIZED CEREMONIES



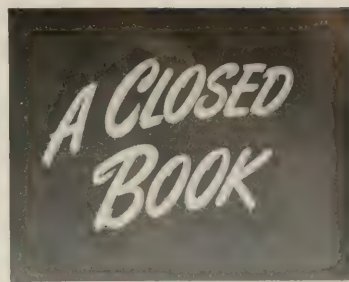
National Films for Safety Awards

★ The best safety films of 1951 as selected by the National Committee on Films for Safety included: *Day In Court* (Harvester); *Tony Learns About Fire* (Nat'l Board of Fire Underwriters); *Pipeline on Wheels* (E. I. duPont de Nemours); *Story of Pierre & Marie* (Quebec Pulp & Paper); *Motor Mania* (Walt Disney); and the slidefilm *Pattern for Tragedy* (Zurich-American). These awards were announced in March 1952.



6th Int'l Edinburgh Film Festival

★ The Sixth International Film Festival, held annually at Edinburgh, Scotland, gave Certificates to these sponsored films: *Pipeline to the Clouds* (General Electric) and *This Is Life* (American Meat Institute) both produced by Raphael G. Wolff; *That the Deaf May Speak* (Lexington School production by Campus); *Fallen Eagle* (P. Lorillard film by Alan Shilin); *United 6534* (United Air Lines film by Cate & McGlone); and *24 Hours of Progress* (Petroleum film by Louis de Rochemont Associates).



5th Annual Cleveland Film Festival

★ Cleveland's Fifth Annual Festival gave "Oscars" to *The Mark of C* (Anheuser-Busch); *The Inner Man Steps Out* (General Electric); *A Closed Book* (Farm Bureau Ins. Cos.); *Arizona—Land of Color and Contrast* (Standard Oil Co. of Calif.); *Backfire* (Amer. Economic Foundation); *The Dirty Look* (Gulf Oil); and *Waking Point* (British Inf. Services). *Drug Addiction* (EB Films) received award in education.

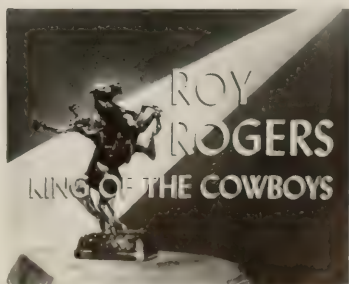


1952 Freedoms Foundation Awards

★ 1952 Freedoms Foundation Awards (for 1951 films) went to *Big Idea* (Swift & Co.); *The duPont Story* (E. I. du Pont); *Portrait of a City* (Ford); *And a Voice Shall Be Heard* (General Electric); *Decision* (Ohio Oil); *Man on the Land* (Amer. Petro. Inst.); and *Credit, Man's Confidence* (Dun & Bradstreet).

National Visual Presentation 1st Award

Given to Roy Rogers Enterprises for the film produced by Cate & McGlone, Hollywood.



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* Indicates incomplete listing data.

* Indicates incomplete listing data.

* Indicates incomplete listing data.

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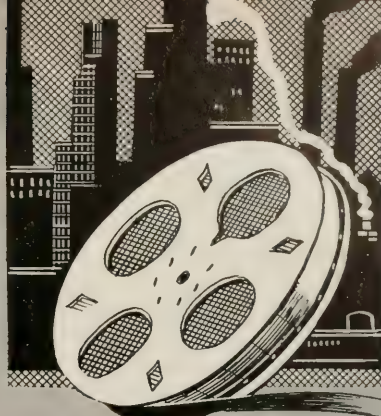
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Business Screen National Survey of Film Production Resources in the U.S. and Canada

Keys to Effective Use of Your 1953 Buyer's Guide:

LISTING STANDARDS DEFINED

THE following 27 pages contain studio and personnel reference data on 162 U.S. business and television film companies. Of this number, 126 producers have fulfilled our minimum requirement for the listing of "recent productions and sponsors" as evidence of their 1952 activity and ability. In addition eight companies in Canada are listed for the benefit of readers there.

The value of this carefully prepared buyer's guide is evident in the New York telephone directory listings of 357 firms in that single area; Chicago's directory lists 86; Los Angeles tallies 313. Add to these 756 "sources" other hundreds in similar directories. *Caveat Emptor!*

Television film production has brought a vast number of "prospectors" into this field. The slap-dash nature of many TV commercials makes them poor material as character or quality references and they are not included as such. The ability to produce and sell longer packaged TV programs is fair evidence of professional capacity and it is worth noting that credits of truly experienced business film companies are appearing with regularity on both sustaining and sponsored television programs.

Read these producer listings carefully and ask to see the films offered in reference before you sign; the true capacity of any creative and technical service can only be measured by *what has been done*.

Judge by this simple formula: *experience; satisfied clientele; stability and staff!*



NEW ENGLAND

Connecticut

ROLAB STUDIOS
and **ROLAB PHOTO-SCIENCE LABORATORIES**
Sandy Hook, Connecticut
Phone: Newtown 581
Date of Organization: 1928
Henry Roger, *Owner-Director*

SERVICES: Motion pictures and slidefilms: industrial, educational, cultural, civic relations, TV features and commercials, 16 & 35 mm. Specialty: technical & scientific photography.

FACILITIES: Large sound stage, 16mm and 35mm cameras, zoom and follow track, camera truck, portable generator; complete lighting equipment; 16mm sync recorder, magnetic tape recorder, disc recording system; microscopic laboratory and close-up studio; Shadowgraph, Inspectoscope; Interlock film projection system; color printing; library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Baking Process as seen under the microscope (Kraft Foods Co.); Microscopy on Gastric Mucosa (Cornell University); *The Power House* (United Illuminating Co.); 9 subjects on *How to Use the Plane* (Stanley Tools); partial production on several films (Connecticut Light & Power Co.).

Massachusetts



BAY STATE FILM PRODUCTIONS, INC.

Box 129
Springfield, Massachusetts
Phone: 4-3164
Date of Organization: 1944
Branch: 80 Boylston Street, Boston, Mass.
Phone: Hancock 6-8904.

OFFICERS AND DEPARTMENT HEADS

Morton H. Read, *President*
Eugene N. Bunting, *V.P. (Prod.)*
David Doyle, *V.P. (Sales)*
Milton L. Levy, *V.P. (TV)*
Harold O. Stanton, *V.P. (Dist.)*

SERVICES: Documentary, sales training, public relations and television motion pictures and slidefilms; dramatic dialogue presentations, animation.

FACILITIES: Camera and lighting; sound stage; portable generator; Maurer 16mm recording; synchronous magnetic recording; Dupue printing equipment; 16mm black and white developing; 18 technicians; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tomorrow's Abrasive Tools Today* (Bay State Abrasive Products Co.); *Molded Rubber* (Acushnet Process Co.); *Design in Your Life* (Rhode Island School of Design); *Sprinkler Control* (Factory Mutual Insurance Co.); *The Third Week in September* (Eastern States Exposition); *The Modern Way* (National Supply Co.); *Roosa-Master* (The Hartford Machine & Screw Co.); *Hold Everything* (Allen Manufacturing Co.)

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street
Boston, Massachusetts
Phone: KENmore 6-2511
Date of Organization: 1946
Joseph Rothberg, *President and Treasurer*
Jerry T. Ballantine, *Vice President*
William Weisberg, *Secretary*
Gwen Greenwood, *Office Manager*

SERVICES: Complete 16mm production services for education, science, industry and television.

FACILITIES: Maurer 16mm camera and recording unit, magnetic recording, portable generator, sound studio, editing and projection rooms, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Federal Reserve Bank of Boston* (Federal Reserve Bank); *Providence College* (Providence College).

TELEVISION SERIES: *Wonders of the Wild* (Borden Productions); *Gadabout Gaddis* (Beacon Television Features); *Stars in Your Eyes* (Lawrence Laskey Productions); *Turn of a Card* (Laskey-Walker Productions).



DEPHOURE STUDIOS

782 Commonwealth Avenue
Boston 15, Massachusetts
Phone: BEacon 2-5722
Date of Organization: 1935

OFFICERS AND DEPARTMENT HEADS

Joseph Dephoure, *Owner*
Edward Gilman, *Paul Coughlin*
Estelle D. Davis

SERVICES: Industrial and public relations motion pictures and slidefilms; television program films and commercials.

FACILITIES: Drive-in sound stage and production equipment; automatic film processing; synchronous magnetic recording and sound film recording; projection and editing rooms; Kodachrome printing; art work, animation, script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why Wait for a Million* (Sloan Foundation); *Boys Town of Massachusetts* (Boys Town of Massachusetts); *Granite Quarry Operations* (H. E. Fletcher Co.); *American Investment Abroad* (Sloan Foundation); *Meet Chris Herter* (Massachusetts Republican Committee); *Gansett Televiews* (Narragansett Brewing Co.)

TELEVISION COMMERCIALS: for Cott Beverages, National Shawmut Bank, Soapine, Father Johns Medicine.

MASTER MOTION PICTURE COMPANY

50 Piedmont Street
Boston 16, Massachusetts
Phone: HANcock 6-3592
Date of Organization: 1925

OFFICERS AND DEPARTMENT HEADS

Maurice Master, *President and Treasurer*
S. Grace Master, *Secretary*
Irving Ross, *General Manager*
John Gostanian, *Lab Supt.*; Harris Cohen, *Prod.*

Master Motion Pictures: continued

SERVICES: Industrial and civic relations motion pictures and slidefilms; theatre trailers; television commercials; and film processing.

FACILITIES: 16mm and 35mm sound recording studio; 16mm and 35mm processing laboratory; typesetters and artists for title-making; animation stands, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Single Voice* (Combined Jewish Appeal); *National Teen-Age Road-E-O* (U. S. Junior Chamber of Commerce and Liberty Mutual Insurance Co.); *Keep 'Em Smiling* (United Community Service); *Draper* (Draper Corp.) Training film series for Wentworth Manufacturing Co.

WORCESTER FILM CORPORATION

131 Central Street
 Worcester 8, Massachusetts
 Weld Morgan, *President*

(Reference details on recent productions & sponsors not submitted.)



AFFILIATED FILM PRODUCERS

164 East 38th Street
 New York 16, N. Y.

Phone: MUrray Hill 6-9279

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Willard Van Dyke, *Secretary*

Irving Jacoby, *Treasurer*

Kevin Smith, *Production Manager*

Aram Boyajian, *Editing Department Chief*

SERVICES: Script to finished film. Specialties: documentary and educational films.

FACILITIES: Production equipment; editing department; directors and script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Lonely Night* (Mental Health Film Board); *Broken Appointment* (Commonwealth of Pennsylvania); *To Freedom* (U. S. Department of State); *New York University* (New York University.)

PAUL ALLEY PRODUCTIONS

619 West 54th Street
 New York, N. Y.

Phone: JU 6-2393-4

Date of Organization: 1949

OFFICERS AND DEPARTMENT HEADS

Paul Alley, *President*

Frank Baker, *Manager*

SERVICES: Industrial, TV, Public Service, Feature, and Documentary films; 16 & 35mm, color and black and white.

FACILITIES: 16mm projector, equipped cutting rooms, moviola, professional tape recorder 7½ & 15, lights, lenses, viewer and general standard equipment.

Vermont

COURTNEY HAFELA PRODUCTIONS

Andover, Vermont

Phone: CHester 2020-2024

Date of Organization: 1938

BRANCH: New York Sales office, 550 Fifth Ave., N. Y. 36, Phone: PLaza 7-6454.

OFFICERS AND DEPARTMENT HEADS

Courtney Hafela, *Producer-Cameraman*

Blandine Beaulieu, *Associate Producer*

Emily Miles, *Music Director*

Leonard Abbott, *Production Maintenance*

SERVICES: Synch. sound motion pictures; television films; accurate color production for industry, advertising, and merchandising.

FACILITIES: 16mm and 35mm sound facilities. Major sound stages in Milltown, N. J. and Vermont. "Camera Caboose" mobile production unit will go anywhere.

RECENT PRODUCTIONS AND SPONSORS

(All production under subcontract in 1952)

AMERICAN FILM PRODUCERS

1600 Broadway

New York 19, N. Y.

Phone: PLaza 7-5915

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Robert Gross, *Executive Producer*

Lawrence A. Glesnes, *Executive Producer*

Robert C. Jacques, *Chief of Editorial*

Julian C. Townsend, *Supervisor of Photography*

Sheldon Abromowitz, *Production Control*

Madeline Stolz, *Office Mgr.*

SERVICES: Sponsored motion pictures and slidefilms for theatres, television, education, training, sales.

FACILITIES: Portable production equipment, 16mm and 35mm with sound, stage for shooting small sets; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Private Ambrose* (Grant Advertising, Inc.); *A Mind of Her Own* (Army Recruiting); *The Grass Is Always Greener* (Air Force Recruiting); *Target Recruit* (Robert W. Orr Associates, Inc.); *Men of the Forest* (U. S. State Department); *Radar Bombing and Rocket Firing* (U. S. Navy.)

TELEVISION COMMERCIALS FOR: Servel, Palm Beach, Save-N-See, American Weekly, Army and Air Force Recruiting, Marcal, Lipton-Frostee and others.

AUDIO PRODUCTIONS, INC.

Film Center Building

630 Ninth Avenue

New York 36, N. Y.

Phone: COLUMbus 5-6771

Date of Organization: 1933

OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*

Herman Roessle, *Vice President*

Lawrence W. Fox, Jr., *Treasurer*

P. J. Mooney, *Secretary*

SERVICES: Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, other technical and educational.

FACILITIES: Camera and lighting equipment, four 16mm and 35mm cutting rooms; six film vaults; two optical printers; 16mm and 35mm projection room; machine shop; music director and several hundred thousand feet of original music on film; seven staff writers and seven staff directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In Our Part of the Country* (American Gas & Electric Co.); *Operator Toll Dialing, Do Unto Others* (American Telephone & Telegraph Co.); *Tomorrow Is Now* (Atlantic City Electric Co.); *You're the Doctor, This is Ethyl* (Ethyl Corp.); *Therapy with Cortone, Vinethene in Anesthesia* (Merck & Co.); *Progress on the Rails* (Pennsylvania Railroad); *Buckshot Goes to the Fair, Protect Your Investment* (The Texas Co.); *Apprentice Training* (U. S. Department of State); *Jet Test* (U. S. Air Force.) Films in series for McGraw-Hill Book Co., U. S. Navy.

TELEVISION COMMERCIALS: for N. W. Ayer & Son, Inc., Benton & Bowles, Inc., Young & Rubicam, Inc., and others.

JOHN BRANSBY PRODUCTIONS

122 W. 55th Street

New York 19, N. Y.

Phone: JUdson 6-2600

(Reference details on recent productions and sponsors not submitted)

THE BRAY STUDIOS, INC.

729 Seventh Avenue

New York 19, N. Y.

Phone: CIrcle 5-4582

Date of Organization: 1914

OFFICERS AND DEPARTMENT HEADS

J. R. Bray, *President*

M. Bray, *Treasurer*

P. A. Bray, *Vice President and Secretary*

B. D. Hess, *Distribution Manager*

SERVICES: Industrial sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces; theatrical; educational; animated cartoons and technical subjects; television films. Distributor to schools.

FACILITIES: Studio equipment for all kinds of motion pictures and slidefilms, sound and color; animation department; production crews, artists, script writers: film library. (Cont'd)

NEW YORK CITY:

The Bray Studios: continued

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Flight Test of APG-31* (Sperry Gyroscope Co.); *Your Schenley Ad-*
vertising (Schenley Distillers); *Swaging* (Fenn
Manufacturing Co.); *Instructor Training* (U. S.
Navy); *Cause for Alarm, Fatal Seconds* (Span-
ish, I.C.O.).

CAMPUS FILM PRODUCTIONS

161 Remsen Street
Brooklyn 2, N. Y.

Phone: TRIangle 5-6296-7-8
Date of Organization: 1934

OFFICERS AND DEPARTMENT HEADS
Nat Campus, *Executive Producer*

SERVICES: Motion pictures and slidefilms for
business, government and welfare agencies; also
various film services separately, including trans-
lations, sound tracks; finishing service for com-
pany photographed films.

FACILITIES: Complete studio, on-location equip-
ment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Thought for Your Pennies*
(Greater New York Fund); *The Story of an En-*
terprise (Bunge Corp.); *The High Cost of Care-*
lessness (Southern Railway System); *Your*
Coast Guard Reserve (U. S. Coast Guard);
When Better Bricks Are Made (Hanley Co.).

* * *

CARAVEL FILMS, INC.

730 Fifth Avenue
New York 19, N. Y.

Phone: CIrcle 7-6110

Date of Organization: 1929

Studio: 132 Prospect Street, Hempstead, L. I.
Akron Representative: Ernest Nathan,
336 Second National Building, Akron, Ohio

OFFICERS AND DEPARTMENT HEADS

David I. Pincus, *President and Treasurer*

F. Burnham MacLeary, *V.P.*

Harold M. Manser, *V.P.*

Ernest R. Nathan, *V.P.*

Claire V. Barton, *Secty.*

Mauri Goldberg, *Mgr. Prod.*

Calhoun McKean, *TV Mgr.*

David Kreeger, *Studio Mgr.*

Jack Semple, *Animation*

Lawrence Kreeger, *Editing Mgr.*

Arnold Vogelsang, *Slidefilm Mgr.*

Charles Moore, *Manager, Still Photography*

SERVICES: Sales, dealer and vocational training
motion pictures; public and personnel relations,
educational, religious films; television commer-
cials; slidefilms, transparencies, stage presenta-
tions, field surveys.

Use Advertising Pages in This Issue

* * * Bold-face stars appearing above listings
in this section indicate advertisements of these
producers in other pages of this issue.

Caravel Films, Inc.: continued

FACILITIES: Motion picture studio for sound, sil-
ent, color and black and white; still photo-
graphic studio; animation department; projec-
tion room; cutting and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Miracle of the Can*
(American Can Co.); *Mister Pippajox* (Colum-
bia Broadcasting System); *The Greater Glory*
(Jesuit Seminary Building Fund); *Let's Sell*
(Socony Vacuum Oil Co.); *Fifty Million Sales*
a Week (Snow Crop Marketers.)

CINEGRAPHICS, INC.

5 East 57th Street
New York, N. Y.

Phone: PLaza 9-8532

Studio: 5 East 57th Street, N. Y.

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Francis C. Thayer, *President*

Rene Bras, *Production Supervisor*

Robert Collinson, *Editor*

SERVICES: TV shows, Commercials on Film,
Animation.

FACILITIES: Sound studio, animation stands (16
& 35mm), complete live-action equipment, cut-
ting rooms, projection rooms, art department.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION: *Gaylord Hauser Show* (Minute
Maid); *Paul Killiam Show* (Syndicated); *Bron-*
zine, Limited (Bronzine, Ltd.);

TELEVISION COMMERCIALS: for Republican Na-
tional Committee (150 spots), Bulova Watch
Co. (station breaks).

(No data available on other fields)

COLEMAN PRODUCTIONS

56 West 45th Street
New York 19, N. Y.

Phone: MUrry Hill 7-9020

Date of Organization: 1935

OFFICERS AND DEPARTMENT HEADS

Harry L. Coleman, *President*

Richard Roth, *Director of Photography*

Arthur O'Connor, *Editor*

Joseph Monaco, *Sales Rep.*

SERVICES: 16mm and 35mm motion pictures,
color, black and white, for science, industry, and
television.

FACILITIES: Creative staff, 16mm and 35mm mo-
tion picture cameras, recording equipment, edit-
ing and projection facilities, lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Handmacher Suits* (the
American Scene (Handmacher-Vogel); *Micro-*
cast (Austenal Laboratories); *Italian Hospital-*
ity (Ciga Hotels of Italy.)

SHAMUS CULHANE PRODUCTIONS, INC.

207 East 37th Street
New York 16, N. Y.

Phone: MUrray Hill 2-8243

Date of Organization: 1946

(Sponsored Films Dept. 1952)

Shamus Culhane Prod. Inc.: continued

OFFICERS AND DEPARTMENT HEADS

Shamus Culhane, *Pres., Exec. Producer*

George L. George, *Producer-Director,*

In Charge of Sponsored Films

Maxine Marx, *Exec. Director, TV Commercials*

SERVICES: Sponsored Films, TV Commercials,
Animation.

FACILITIES: Animation Studio, cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION COMMERCIALS: for Muriel Cigars,
Halo, Ajax, Campbell Soups, Borden Co.,
Chesterfield, Lilt, Kinsol, Lipton Tea, Mennen
Co., and others.

(No data available on other fields)

* * *

DEPICO FILMS, INC.

254 West 54th Street
New York 19, N. Y.

Phone: COLUMbus 5-7621

Date of Organization: 1942

OFFICERS AND DEPARTMENT HEADS

John Hans, *President*

Thomas J. Dunford, *Executive Vice President*

W. S. Allen, *Vice President and Secretary*

SERVICES: Motion pictures, Slidefilms, Visualiza-
tions, Animation, vugraphs.

FACILITIES: Sound Studios; Art, Animation and
Editing, Hotpress and Slide Departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bright Future, See Your*
House in a New Light (Lamp Division, General
Electric); *Life in Your Hands* (Fleischman Di-
vision, Standard Brands.)

SLIDE FILMS: *The Way to the Sale*
(Singer Sewing Machine Co.); *The Case of the*
Red Hot Dealer (Kentile, Inc.)

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DYNAMIC FILMS, INC.

112 W. 89th Street
New York 24, N. Y.

Phone: TRafalgar 3-6221

Date of Organization: 1945

OFFICERS AND DEPARTMENT HEADS

Henry Morley, *President*

Nathan Zucker, *V. P. and Treasurer*

Lee R. Bobker, *Executive Producer*

Kit Davidson, *Executive Producer*

Luke Bennett, *Editorial Supervisor*

Al Weintraub, *Radio Transcription Manager*

John De Blau, *Sound Recording Supervisor*

Margaret Pfeiffer, *Gen. Manager and*

Personnel Director

SERVICES: 16 and 35mm motion pictures from
planning to distribution, foreign language ver-
sions, TV commercials and programs, sound re-
cording, photographic coverage of special events.

FACILITIES: 16 and 35mm cameras, lighting, edit-
ing, equipment, sound stages, mobile location
units, projection theater, sound recording, sync
tape and disc transcriptions, art and animation
department, music library, Dynamican multi-
camera TV production.

Dynamic Films, Inc.: continued

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mission Accomplished*, *Alice in Adland*, *Ant and Grasshopper*, *What Are You Doing Tonight?* (McGraw-Hill Publishing Co.); *New York* (American Airlines); *Leather is Fashion* (Leather Industries of America); *High Tower* (Women's League for Israel); *Pepperbird Land* (Liberian Consulate); *Pick a Winner* (The Pure Oil Co.); *Cover Girl* (Charles Antell, Inc.); *Keep 'Em Rolling* (Chicago Pneumatic Tool Co.); *Fabulous 500* (Perfect Circle Corp.); *Campaigning with Stevenson* (Volunteers for Stevenson); *Let's Do It* (Socony-Vacuum Oil Co.); *Racing Champions* (Champion Spark Plug Co.); *Fire on the Farm* (National Board of Fire Underwriters); *The Congressional-Senator Run* (The Pennsylvania Railroad); *Wicked Willie Weevil* (U.S. Industrial Chemicals, Inc.); *The Continental*, *Speed Classics*, *Funny Bunnies*, *Christmas Carols*, *Your Beauty Clinic*, *Musical Moments* (TV Programs.)

TV COMMERCIALS: for Office of Civil Defense, Bardahl Oil Co., Bisodol, Life-Buoy, DiNobili Cigars, Charles Antell, Flexees, Ballade Perfume Co., Fastabs.

FARRELL AND GAGE FILMS, INC.

213 East 38th Street
 New York 16, N. Y.

Phone: Murray Hill 3-8358

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Matt Farrell, *Pres., in Charge of Prod.*
 Hugh F. Gage, *Exec. V. P., in Charge of Sales*
 Joseph Faro, *Film Editor*
 William McAleer, *Chief Cameraman*

SERVICES: Production of motion pictures and slidefilms.

FACILITIES: 16mm and 35mm motion picture production, black and white and color, slidefilms, animation stand, scoring, sound and script departments, overseas and foreign language production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Map of an Empire* (United Gas Corp.); *Pipeline Pioneer* (Panhandle Eastern Pipe Line Co.); *Minjak Tanah* (California Texas Oil Co., Ltd.); *Tool and Diemaking—Keystone of Mass Production!* (National Tool and Die Manufacturers Assoc.).

SOUND SLIDEFILM: *ASARCO Continuous Casting* (American Smelting and Refining Co.).

FILM CREATIONS, INC.

112 West 89th Street
 New York 24, N. Y.

Phone: SU 7-6025

Date of Organization: 1952

OFFICERS AND DEPARTMENT HEADS

Joseph M. Barnett, *President*
 William H. Groody, *V.P., Secretary*
 Edward Roberts Carroll, *Treasurer, Prod. Dr.*
SERVICES: Motion pictures, TV commercials and TV programs, animation.

Film Creations: continued

FACILITIES: NC Mitchell, 16mm and still cameras, moviola, synchronous tape recording, studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Passport to America* (Willys-Overland.)

TV COMMERCIALS for Sylvania Electric, Savarin Coffee, American Oil Company, Auto-Lite, Monsanto Chemical, Ludens Coughdrops.

(New company organized in 1952)

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FILMFAX PRODUCTIONS

10 East 43rd Street
 New York 17, N. Y.

Phone: Murray Hill 7-8876

OFFICERS AND DEPARTMENT HEADS

Henry Clay Gipson, *President*
 Eloise Walker, *V.P. and Secretary*
 Carol Cook, *Script*
 Muriel Convers, *Research*
 John Lencicki, *Art Director*
 John Obold, *Production*

SERVICES: Educational filmstrips and industrial slidefilms, color, black and white, silent, sound.

FACILITIES: Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *Cradle of an American Industry* (American Iron and Steel Institute); *30-Pageant of America* (Yale University); *8-Current Affairs* (New York Times); *Discovery at Saugus* (Hill & Knowlton); 90 educational filmstrips.

* * *

FILMS FOR INDUSTRY, INC.

135 W. 52nd Street
 New York 19, N. Y.

Phone: PLaza 3-2800

GEORGE F. FOLEY, INC.

625 Madison Avenue
 New York 22, N. Y.

Phone: Plaza 1-1860

OFFICERS AND DEPARTMENT HEADS

George F. Foley, *President*
 John C. Holahan, *Vice President*
 John Ward, *Production Chief*
 Joseph F. Kelly, *Sales Manager*
 Carl Dorese, *Copy Chief*

SERVICES: Motion pictures, slide films, presentations.

FACILITIES: include standard sets, cameras, sound equipment, sound studio, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Great Achievement* (Outdoor Advertising Industry); *Preview of 1953* (C. H. Masland & Sons); *Your Career in the Coast Guard*; *Your Lifetime* (Plymouth Cordage Co.); *The Story of a Masterpiece* (Director Products Corp.).

* * *

FORDEL FILMS DIVISION OF FORDEL

FILM LABORATORIES

1187 University Avenue
 New York 52, N. Y.

Phone LU'dlow 8-5100

Date of Organization: 1941

OFFICERS AND DEPARTMENT HEADS

C. F. Potts, *President, Executive Producer*
 Walter G. Snowden, *Spec. Asst. to Pres.*
 Henry C. Grant, *V.P. and General Manager*
 Enid Hessler, *Secretary-Treasurer*
 Gordon Hessler, *Production Manager*
 W. Edward Downton, *Account Executive*
 James M. Logan, *Director of Photography*
 Reginald McMahon, *Editing Unit Manager*
 Gennaro P. Forenza, *Color Specialist*
 Robert J. Herman, *Editor*
 Orlando Seda, *Sound Recorder*
 C. Douglas Sawyer, M.D., F.A.C.S.,
Medical Advisor
 Emil A. Naclerio, M.D., F.C.C.P.,
Medical Advisor

SERVICES: Medical, scientific, educational, institutional, promotional and television motion pictures; slide films. Specialists in 16mm color productions, planning to prints. Specialists in foreign language adaptations.

FACILITIES: Studio, camera, animation, sound recording, editorial, and release printing equipment.

RECENT PRODUCTIONS

MOTION PICTURES: *Rabies Can Be Controlled*; English, French and Spanish versions); *Enzyme Therapy with Varidase*; English and Spanish; *Hog Cholera Control with Rovac*; French; *Modern Control of Poultry Disease* (Lederle Laboratories Division American Cyanamid Co.) *Aureomycin Packing and Dressing* (Davis & Geck, Inc.); *Living Waters Series—Part 1, Nature's Plan, Part 2, Man's Problem* (Conservation Foundation); Spanish and Portuguese, *Nydradiz* (E. R. Squibb & Sons.)

WILLIAM J. GANZ COMPANY

40 East 49th Street
 New York 17, N. Y.

Phone: ELdorado 5-1443

Date of Organization: 1919

OFFICERS AND DEPARTMENT HEADS

William J. Ganz, *President*
 E. J. Spiro, *Production Manager*
 Herbert R. Dietz, *General Manager*
 Jane Page, *Comptroller*

SERVICES: Producer and distributor of 16mm and 35mm motion pictures, filmstrips, sound slidefilms, visual presentations for education, advertising and television. (Continued)

Film Lists Are Your References

★ Complete listings furnished by production companies of recent films and their sponsors are your evidence of references for quality and character of production services rendered.

NEW YORK CITY:

William J. Ganz: continued

FACILITIES: Studio equipment; cameras; creative staff, development of story ideas and merchandising campaigns.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's Fun to Swim*; *Red Cross Report 1952* (American Red Cross); *S.S. United States* (State Dept.).

SOUND SLIDEFILMS: *Authority for Action* (BUSINESS WEEK); *Technique of Venipuncture* (American Red Cross).

GULF COAST FILMS, INC., 9 W. 61st Street, New York 23, N. Y. Phone: Circle 6-0191.
(See complete listing in Texas section)

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COURTNEY HAFELA PRODUCTIONS

550 Fifth Avenue
New York 36, N. Y.
Phone: PLaza 7-6454

(See complete listing in New England Area)

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The Jam Handy Organization

THE JAM HANDY ORGANIZATION, INC., 1775 Broadway, New York 19, N.Y. Phone: JUdson 2-4060. Herman Goetz, in charge.

(Complete office facilities and projection room with service staff maintained in N. Y. For complete data see Detroit, Michigan listing)

HARTLEY PRODUCTIONS, INC.

20 W. 47th Street
New York 19, N. Y.
Phone: JUdson 2-3960

(Reference details on recent productions & sponsors not submitted.)

HENNING AND CHEADLE, INC., 15 East 60th Street, New York, N. Y. Phone: TEmpleton 8-8288. Charles Behymer, manager. Complete photographic service for production and distribution.

(Complete listing under Detroit area)

IMPS, INC.

International Movie Producers' Service
515 Madison Avenue
New York 22, N. Y.
Phone: EL 5-6620

STUDIOS: Ben Gradus Studios, Ltd., 321 West 56th Street, New York 19, N. Y.

Date of Organization: 1948

OFFICERS AND DEPARTMENT HEADS
Ben Gradus, *President*

Victor M. Ratner, *Partner*

Walter Sachs, *Production Supervisor*

Ezra R. Baker, *Director of Sales*

Harry Wolf, *Studio Manager*

Julius Goldstein, *Editorial Supervisor*

IMPS, Inc.: continued

SERVICES: Producers of motion pictures: public relations, industrial, commercial, educational, sales and personnel training. Short films for TV, commercials, minute movies, community sing films, unique purpose films. Slide-films: public relations, commercial, sales, etc.

FACILITIES: Fully equipped studio including two sound stages, including recording, scenic designing, direction casting, IMPS-designed lighting equipment, miniatures, props, sets, music recording, dressing rooms, lounge. Complete location filming and recording equipment and personnel. Interlock projection room, fully equipped cutting rooms, 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teatown—U.S.A.* (Tea Bureau); *Span of Life* (Upjohn Co.); *Fluoroscopia* (Picker X-Ray Corp.); *World in a Schoolroom* (U.S. Army); *On This Day* (Health Insurance).

* * *

INFORMATION PRODUCTIONS, INC.

5 East 57th Street
New York 22, N. Y.
Phone: ELdorado 5-1722
Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Alfred Butterfield, *President*

Thomas H. Wolf, *Vice President*

Robert R. Collinson, *Editor-in-Chief*

Robert W. Asman, *Production Associate*

SERVICES: Documentary, educational, sales, training, public relations motion pictures, slide films, film scripts, TV commercials, animation, sound recording.

FACILITIES: Fully equipped sound recording studio: fully equipped animation stands.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On the Way* (New York State Thruway Authority); *Kefauver Investigates Elsie* (Borden Co.); *The Salesman* (Fortune); *Henry Lends a Hand* (Committee for Political Information and Education); *Crusade for Freedom—1952* (Crusade for Freedom); *Old Time Aviation, Country Editor, Touring America, First Haircut, Helicopter Rescue, Industrial Photography, Training a Bus-Driver* (Ford Foundation TV-Radio Workshop: "Omni-bus"); *Douglas MacArthur* (Rockledge Institute); *Under African Skies* (Missionary Sisters of Our Lady of Africa).

SOUND SLIDEFILMS: *Seeds of Knowledge, Testing Paper, Assembly of Vacuum Tube* (U.N.).

TV COMMERCIALS: for Standard Oil (N.J.) *Crusade for Freedom*, CBS System Identification.

VICTOR KAYFETZ PRODUCTIONS, INC.

130 E. 56th Street
New York 22, N.Y.
Phone: MUrray Hill 8-1707
Date of Organization: 1947

Victor Kayfetz, *President, Executive Producer*

Allan P. Snody, *Client Liaison Dir.*

William L. Steinel, *Art Director*

Verne Burnett, *Sales Manager*

Abe Blashko, *Animation Dir.*

Henry Freeman, *Film Editor*

Victor Kayfetz Productions: continued

SERVICES: Motion pictures and slidefilms, specializing in combining live cinematography and various types of animation. Almost all work in color, special TV films.

FACILITIES: Staff writers, 35mm Eclair Camerette and DeBrie Model L (Eclair and Cine Special for 16mm), sound and editing equipment including stand for 16mm and 35mm, art department, story boards.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Group Replacement of Fluorescent Lamps* (Westinghouse Electric Corp.); *Sea Fever* (Natl. Assn. of Engine & Boat Manufacturers); *Holiday Afloat* (Evinrude Motors); *Alive from the Deep* (Marine Studios, Florida); *Treasure of the Bahamas*, and *Out of the Sea* (Development Board of Nassau in the Bahamas).

SOUND SLIDEFILMS: *Early Season Cotton Bandits* and *Late Season Cotton Bandits* (Shell Chemical Corp.)

HERBERT KERKOW, INC.

480 Lexington Avenue
New York 17, N. Y.
Phone: PaZa 1-1833

Date of Organization: 1937

OFFICERS AND DEPARTMENT HEADS

Herbert Kerkow, *President, Treasurer*
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film. Specialties: Public relations films for general audiences, educational films for schools.

FACILITIES: Sound stage, set building department, projection, sound recording and re-recording; editing; three cameras (Bell & Howell and Eclair Camerette, 35mm and Maurer 16mm).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *VD—Taking Chances* (U. S. Navy); Series of six Gregg Shorthand Teacher Training Dialogue films (McGraw-Hill Text Films); *The Warning Shadow* (American Cancer Society); *Effective Training with Synthetic Devices* (U. S. Navy); Series of dialogue interview for Taft pre-convention campaign (Citizens for Taft-Kudner Agency); TV program series pilot film (Empire Productions).

FILMSTRIPS: Series of five films on *Marriage and Family Living* (McGraw-Hill Text Films).

TELEVISION COMMERCIALS: FOR: Telechron, Inc.

* * *

KNICKERBOCKER PRODUCTIONS, INC.

1600 Broadway
New York 19, N.Y.
Phone: CIrcle 6-9850

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Howard A. Lesser, *President*

Thomas S. Dignan, *Vice President*

Mary Morrissey, *Secty-Treas.*

Marion Scatena, *Asst. Secty.*

James Hanney, *Production Manager*

Charles R. Senf, *Edit. Chief*

Kennedy Williams, *Sales Manager*

Knickerbocker Productions: continued

SERVICES: Production from original research to finished film; specialties: documentary educational and public relations motion pictures and slidefilms.

FACILITIES: Production equipment, editing and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Search for Savings* (Western Electric Co.); *Good Diet in the Tropics* (American International Assn.); *Decision at Williamsburg* (Colonial Williamsburg, Inc.); *The Air Force and Small Business* (United States Air Force); *Veterinary Services* (United States Air Force); *Refueling the Aircraft* (United States Navy).

LOUIS DE ROCHEMONT ASSOCIATES

35 West 45th Street
New York 36, N. Y.
Phone: LU 2-1440

Louis de Rochemont, *Executive Producer*
Thomas Orchard, *Associate Producer*
Lothar Wolff, *Associate Producer*
F. Borden Mace, *Associate Producer*
Martin J. Maloney, *Treas. & Gen. Mgr.*

SERVICES: Industrial, educational and public relations motion pictures; films for U. S. Armed Forces and Governmental agencies; short subjects in color for theatres; television films. Established facilities in U. S. and three foreign countries and representatives in most countries of the world.

FACILITIES: Sound and color equipment for camera work on location; portable generator, R.C.A. sound channel on chassis and electric truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Twenty-Four Hours of Progress* (American Petroleum Institute); . . . *And the Earth Shall Give Back Life* (E. R. Squibb & Sons); *Family of Craftsmen* (Studebaker Corp.); *How Science Serves You* (Technicolor for Liggett & Myers Tobacco Co.); *Philippine Rehabilitation* (U. S. Dept. of State); *Tale of Two Villages* and *The Unseen World* (Government of the Union of Burma); *Martin Luther* (Feature for Lutheran Church Productions).

LOUCKS AND NORLING STUDIOS, INC.

245 W. 55th Street
New York 19, N. Y.

Phone: COLUMBUS 5-6974

Date of Organization: 1923

OFFICERS AND DEPARTMENT HEADS

J. A. Norling, *President*
Wil Marcus, *Vice President*
Hans Tiesler, *Associate Producer*

SERVICES: Industrial, job and sales training, public relations, educational, Government motion pictures and slidefilms.

FACILITIES: Studio equipment for 16mm and 35mm productions; animation camera and art departments; three-dimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Copper and Common Sense*

Loucks and Norling Studios: continued

(Revere Copper and Brass, Inc.); *Better Cameras & How They Are Made* (Argus Cameras, Inc.); *Specify Rome Cable* (Rome Cable Corporation); *Television Training Series* (McGraw-Hill Co.); U. S. Navy and Air Force training films; U. S. Department of State.

LUX-BRILL PRODUCTIONS, INC.

348 Livingston Street
Brooklyn 17, N. Y.
Phone: ULster 8-5820

Date of Organization: 1952

OFFICERS AND DEPARTMENT HEADS

Irving Spector, *President*
Richard S. Dubelman, *Client Liaison*
Robert Braverman, *Production Supervisor*

SERVICES: Complete production of live and/or animated motion pictures and slidefilms from idea stage to screen stage. Editing and re-editing company films; distribution of sponsored films; integration of motion pictures and live television.

FACILITIES: Complete animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; complete creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Another Cup of Coffee* (West Bend Aluminum Company); *From Coffee-Grinder to Big Twin* (Evinrude Motors); *Once Upon a Time* (Webster-Chicago Corporation); *The Dream Factory* (Shulton, Inc.); *The Woman Steps Out* (Arkade Fur Trading Corporation); Full color animation for *Junior Science* film series; 23 television feature films for the *Maggi McNeill Show* (Picadilly Tobacco Co.); five television film programs for *Assignment, U.S.A.* (National Telefilms); 18 *Gate 15* shows.

TV COMMERCIALS for Sapolin Paints, Colonial Airlines—Bermuda Flights, Colonial Airlines—Canadian Flights, Waring Products Corp., Servel, Inc., H. C. Brill & Co.

MARATHON TV NEWSREEL, INC.

125 East 50th Street
New York, N. Y.

Phone: MURRAY Hill 8-0985

Date of Organization: 1948

OFFICERS AND DEPARTMENT HEADS

Konstantin Kalser, *President & Exec. Producer*
Kenneth Baldwin, *Supervisor of Production*
Lee Marcus, *Distribution & Traffic Manager*

SERVICES: Public information films, World-wide News Service, Film editing, stock shots, special public relations assignments.

FACILITIES: 16mm and 35mm camera equipment available. Complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Helicopters in the News* (Sikorsky Aircraft); *First Trans-Atlantic Helicopter Flight* (Sikorsky Aircraft); *The Power to Fly* (United Aircraft Corp.); *The Screen Story* (Lumite Div., Chicopee Mills, Inc.); *Clear Iron* (The Budd Co.)

THE MARCH OF TIME

369 Lexington Avenue
New York 17, N. Y.
Phone: JUDson 6-1212

(Reference details on recent productions and sponsors not submitted)

* * *

MPO PRODUCTIONS, INC.

15 E. 53rd Street
New York 22, N. Y.

Phone: MURray Hill 8-7830

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Judd L. Pollock, *President and Treasurer*
Lawrence E. Madison, *V.P. Stanley Resor, Secty.*
Irene Wilson, *Prod. Ed.*

Joseph Moncure March, *Scenario Editor*
Jean Oser, *Producer*

Jack Berch, *Sales and Promotion Mgr.*

SERVICES: Films for sales promotion and training; public relations; information U.S. forces and government agencies; color sportsmen and conservation films. Television spot and films.

FACILITIES: 16mm and 35mm cameras, lighting, sound truck, camera cars, etc. Reeves sound recorder. Cutting and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Out of the North* (Nash Motors); *Garden-Wise, Monsanto '52* (Monsanto Chemical Co.); *Tomorrow Meets Today, Big and Basic, Low Cost for Leadership* (Ford Motor Co.); *Gunning the Flyways* (Remington Arms Co.); *Miracle in the Sky* (American Airlines).

OWEN MURPHY PRODUCTIONS, INC.

723 Seventh Avenue
New York 19, N. Y.
Phone: PLaza 7-8144

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Owen Murphy, *Pres., Exec. Producer*
Elwood Siegel, *General Manager*
Charles L. Turner, *Production Manager*
Edward Boughton, *Chief Film Editor*
Clifton Stokes, *Director of Sales*
Lewis E. Gensler, *TV Film Shows*
Walter Earley, *Pittsburgh Representative*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation.

FACILITIES: Full production facilities including cameras, lighting equipment, Reeves magnetic recording, mobile location unit, cutting rooms, recording room and stage. Permanent creative staff—writers, directors, cameramen and editors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America's Future Highways, Life Is Priceless, For Your Safety* (Firestone Tire and Rubber Co.); *Communications for Civil Defense, This We Own, The Voice with the Smile Wins* (American Telephone & Telegraph Co.).

TV COMMERCIALS for Firestone, Philco, Ford, Chesterfield and others.

NEW YORK CITY:

STANLEY NEAL PRODUCTIONS, INC.

45 Rockefeller Plaza
New York 20, N. Y.

Phone: Columbus 5-8335-6-7

Date of Organization: 1933

CHICAGO OFFICE: 435 N. Michigan Ave., Chicago 11, Ill., Phone: Whitehall 4-3360. C. P. Goetz, Midwest representative. PRODUCTION: Neal Pictures, Inc., Culver City, California, Phone: TEXas 0-2761.

OFFICERS AND DEPARTMENT HEADS

Stanley Neal, *President*

Donald J. Lane, *Vice President*

B. J. Kohn, *V.P. Pub. Relations*

Sobey Martin, *Director*

Charles L. Smith, *Production Supervisor*

Edith Martin, *Script Director*

Charles W. Cromer, *Creative Dept.*

SERVICES: Sponsored training, public relations, sales training and consumers sales films; television films, specialized films in Kodachrome color.

FACILITIES: Major studio equipment; mobile generator unit and equipment for location work; creative personnel and technical directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Background for Home Decoration* (Wallpaper Foundation); Full length feature in production; *Mahatma Gandhi—Twentieth Century Prophet* (American Academy of Asian Studies). Eight Drive-in Subjects for Armour & Co. and 26 TV spots for Richfield Oil Co.

TED NEMETH STUDIOS

729 Seventh Avenue
New York 19, N. Y.

Phone: Circle 5-5147

(Reference details not submitted)

THE PATHSCOPE COMPANY OF AMERICA, INC.

(Pathscope Productions)
580 Fifth Avenue
New York, N. Y.

Office Phone: PLaza 7-5200

Studio: 21-29 45th Rd., Long Island City, N.Y.

Studio Phone: SStillwell 4-3053

Date of Organization: 1914

OFFICERS AND DEPARTMENT HEADS

Edward J. Lamm, *President*

Robert Rubin, *Executive Producer*

James Pierce, *Production Control*

SERVICES: Research, production and distribution of public, industrial relations, sales and job training and educational motion pictures and film strips; training films for U.S. Armed Forces and television commercials and programs.

FACILITIES: Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dress-

ing rooms and prop rooms. Editing and projection equipment and facilities for both 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rain or Shine, Here's How* (General Electric); *Treasures for the Making* (General Foods); *Naval Establishment* (U.S. Navy); *Sure Merchandising for Sure Profits* (Seagram's); 13 half-hour television programs *The Hunter* (Cavalier Cigarettes).

SOUND SLIDEFILMS: *Seeing in the Rain* (Trico Products Corp.); *Look to the Leader* (Westinghouse).

TV COMMERCIALS for Junket, Westinghouse, Fast-teeth, Carrier, Conoco, DuMont, J. C. Penney, Q. T. Instant Frosting, Carling's Black Label Beer, Ballantine, Chevrolet.

THE PRINCETON FILM CENTER, INC.

New York Sales Office

270 Park Avenue

New York, N. Y.

Plaza 5-0322

Malcolm Scott, *New York Sales Manager*

(Studios and Headquarters in Princeton, N. J.)

PROMOTIONAL FILMS COMPANY, INC.

149 W. 51st Street

New York 19, N.Y.

R.K.O. PATHE, INC.

625 Madison Avenue

New York 22, N. Y.

Phone: PLaza 9-3600

Studio: 105 East 106th St., New York, N. Y.

Phone: SAcramento 2-2600

Date of Organization: 1931

OFFICERS AND DEPARTMENT HEADS

Jay Bonafield, *Executive Vice-President*

Douglas Travers, *Vice-President, Charge of Production*

Robert S. Johnson, *Television and Commercial Consultant*

SERVICES: Industrial motion pictures; television film programs and commercials; U.S. Armed Forces and governmental agencies film programs.

FACILITIES: Complete studio facilities with sound for both 35 & 16mm and permanent creative staffs in New York and Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Racing Heritage* (N.Y. State Racing Assoc.); *Overseas Run* (T.W.A.); *The Real Miss America* (Defense Department); *National Education Week* (National Education Assoc.); *Lights on—Vermont, Recruitment of Children, Polio Congress* (National Foundation for Infantile Paralysis); *Information Please* (TV program for Dan Golenpaul Associates).

TELEVISION COMMERCIALS FOR: S. C. Johnson & Co., Toni Co., Dial Soap, Prom, T.W.A., Boston Gas Co.

ROBERT YARNALL RICHIE PRODUCTIONS, INC.

9 West 61st Street

New York 23, N. Y.

Phone: Circle 6-0191

Date of Organization: 1939

BRANCH: 309 Oil and Gas Building, Houston, Texas. Phone: Blackstone 5471.

OFFICERS AND DEPARTMENT HEADS

Robert Yarnall Richie, *President*

Virginia G. Richie, *Secretary-Treasurer*

Fredrick W. Bryant, *Sales Manager*

SERVICES: Motion pictures, Richie-graphs, slide-films and still photography, b&w or color. Scripting and story board treatments. Counsel on distribution.

FACILITIES: Mitchell cameras, complete lighting for large sets and locations, shooting stage, recording facilities, location truck. Beechcraft Bonanza. Model animation, staff writers and directors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Equip for New Profit* (Lukens Steel Co.); *The History of the Helicopter* (Shell Oil Company); *Through If By Sea* (Seatrains Lines, Inc.); *Crossroads in the Deep* (A. C. Glassell, Jr.); *Forests for the Future* (Celanese Corp. of America).

LESLIE ROUSH PRODUCTIONS, INC.

333 W. 52nd Street

New York 19, N. Y.

Phone: Columbus 5-6430

Date of Organization: 1944

Studio and Shops: 130 Herricks Road, Mineola, L. I., N. Y.

OFFICERS AND DEPARTMENT HEADS

Leslie M. Roush, *President*

Jules K. Sindic, *Vice President*

John Fox, *General Manager*

Charles D. Elms, *Associate Producer*

James DiGangi, *Production Manager*

SERVICES: Industrial and commercial motion pictures, sound slidefilms, film-o-graphs, TV commercials and programs, animation.

FACILITIES: Studios and shops in Mineola, 16 & 35mm cameras, tape recorder, camera equipment including dollies and all necessary lights and stands.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ropes of Steel* (Bethlehem Steel Co.); *Speaking of Rubber* (U.S. Rubber Co.); *A Future to Bank on* (American Bankers Assoc.); *The Inside Story* (National Tuberculosis Assoc.); *Dacro P-38* (Crown Cork & Seal Co.); *Ichabod—The Headless Man* (Assoc. of American Railroads); *Casualty Power System* (U.S. Navy).

SOUND SLIDEFILMS: *Stock Sentinels* (Radio Corp. of America); *Water Heater Salesmen* (General Electric).

TV COMMERCIALS for Goodyear Tire Co., Canada Dry, National Biscuit Co., Seeman Bros., Inc., American Telephone & Telegraph, Benrus.

AUDIENCES UNLIMITED

A Report On Sponsored Film Distribution



The Power of the Motion Picture Medium—Sound motion pictures, combining the effectiveness of undivided seeing with uninterrupted listening, are a most powerful means of reaching men's minds and influencing their pattern of behavior.

Industry, with a story that must be told, has recognized the inherent advantage of the film medium and has successfully used it to record the activities that make up the American business scene. Through the sponsored film, hundreds of companies and associations are presenting valuable knowledge in order that the American people will have a better understanding of the operations of a free economy, an entire industry, or a single company.

Sponsored Films are Now Reaching Millions . . . they are being shown to students and parent organizations in schools—to homemakers in community clubs and churches—to rural audiences in theatreless towns—to employees in plants and offices—to the millions of active Americans organized in clubs, lodges, societies and unions that meet each week or month for fellowship and discussion. They are being shown in the majority of the nation's 20,000 motion picture theatres and now Television opens up a vast new audience potential for the sponsored motion picture.

MATCHING THE POWER OF TODAY'S SPONSORED FILMS

TO THE GREATEST AUDIENCE IS A JOB FOR SPECIALISTS...





..a nationwide network exclusively devoted to sponsored film distribution

For more than 20 years Modern Talking Picture Service has devoted its energies exclusively to the development and accomplishment of sponsored film distribution.

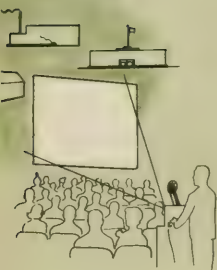
Acting for the sponsor, Modern relates the purpose of the film program to the interests of the audience to obtain showings that will result in attainment of the over-all objective.

Singleness of purpose, efficient organization, and years of experience are combined in Modern to make sure that each film program is successfully presented through any or all of four channels of distribution opportunity.

4 channels of film distribution

16mm Audiences

Practically every group that meets anywhere—under any circumstances—owns, has access to, or can borrow 16mm sound projection equipment. More than 500,000 16mm sound projectors have been manufactured since 1940 to supply this ever growing mass audience. As each audience selects the time, place and the film program, the sponsor's message reaches an interested group under the most favorable circumstances in the best possible environment. A sponsor, wishing to reach these people can select categories of audiences considered most valuable for his purpose in the geographical locations constituting his market.



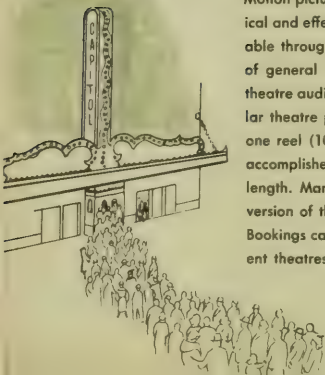
Rural Roadshows

Roadshows provide an opportunity to reach a rural and resort market during the summer months. Roadshows also open a new market and supplementary use for TV shorts and commercials. Showings are held out of doors each week in theatreless towns. They are underwritten by merchants who remain open for business on show night providing a close approach to point-of-sale merchandising with film. The average attendance at these showings is about 400 persons. More than 1,500 communities are available for sponsored film roadshowings during the summer season in the rural Midwest.



Motion Picture Theatres

Motion picture theatres represent another economical and effective channel of mass circulation available through Modern. The subject matter must be of general interest presented in such a way that theatre audiences will accept it as part of the regular theatre program. Although preferred length is one reel (10 minutes), effective circulation can be accomplished with suitable pictures of longer length. Many sponsors make a special 10-minute version of their regular film for theatrical release. Bookings can be arranged in chain and independent theatres: first-run neighborhood, and drive-in.



Television Showings

Television stations will use sponsored motion pictures on a free sustaining basis, provided they are in the public interest as interpreted by individual stations after preview. They prefer films of 13½ or 27 minutes running time. Many existing sponsored films are suitable for TV release or can be adapted with minor changes. Modern has regular contact with all operating television stations and has become a preferred source of free sustaining film material. Although acceptance of sponsored films varies with the subject matter and treatment, one film distributed by Modern was shown by 79 TV stations in a 12 month period.



AUDIENCE SELECTION

By type
Group interest
Market area
City size



PRECISE CONTROLS

Comprehensive performance reports
Audience analysis
IBM accuracy

PROFESSIONAL FILM CARE

Top print condition
Longer life
Satisfied film users



ACCESSIBILITY

27 Libraries
Rapid print movement
Less transportation cost
Closer audience contact

Modern case histories—Objectives and results

These five case histories are samples of more than 200 sponsored film programs distributed by Modern. They illustrate the opportunities that exist for sponsored films under conditions of controlled promotion and circulation. These success stories are a tribute to the sponsors and producers who, working together, have fashioned subjects that are of value and interest to the people making up these audiences.

A corporation processing natural resources produced a public information film on conservation. Audience specifications—All types of audiences—All channels of circulation. Cumulative results:

Channel of Circulation		Attendance
16mm Audiences	57,827 audiences	8,809,514
Rural Roadshow	3,875 towns	1,548,583
Motion Picture Theatres	10,431 theatres	14,754,868
Total Attendance		25,112,965
Television	36 stations report	6,237,904 Viewers

The film continues in popular demand. Comments on show reports indicate excellent audience reaction.

A petroleum company specified mass circulation to all types of audiences for a public relations film. Three channels of circulation were used the first year with the following results:

Channel of Circulation		Attendance
16mm Audiences	9,749 audiences	1,402,874
Rural Roadshow	1,170 towns	505,273
Motion Picture Theatres	4,429 theatres	8,349,782
Total Circulation—One Year		10,257,929

Results given above reflect a single year's activity. 16mm audiences that have seen the film now number more than 20,000 and will continue to increase at the rate of 10,000 audiences per year.

A basic food processor released a highly specialized film on recipes.

Objective—product identification with new method of food preparation.

Primary Audience—home economics classes. Results after 5 years of circulation to 16mm audiences:

High Schools and Colleges	21,079	Total audiences	24,355
Women's Clubs and Churches	1,371	Total attendance	2,716,971
Other Audiences	1,905		

A teacher's manual and recipe book were sent to each audience in advance of the showing with a return business reply order card for additional material. More than 50% of the audiences requested supplementary material.

A trade association sponsored a film on safety. **Primary audience**—schools and youth groups in rural areas and selected larger cities where accidents had happened. Results:

City Size	No. of Audiences	Attendance
Over 50,000	2,433	454,993
25,000 to 50,000	3,948	740,108
Under 25,000	10,513	1,965,211
Totals	16,894	3,159,674

These results were achieved by directing promotion to known audiences in rural areas (smaller towns) and the designated larger cities—an example of Modern's audience classification system which permits controlled promotion.

An automobile manufacturer developed a comprehensive sales promotion film program. **Objective**—maximum adult coverage with close zone office control and dealer tie-ins. Modern certified the following 16mm circulation in one year:

Type of Audience	No. of Audiences	Attendance
Men's Groups	2,993	263,147
Industrial	2,272	295,129
Churches	1,500	101,862
Other Adult Groups	1,265	131,817
High Schools—Colleges	1,335	245,582
Youth Groups	704	84,997
Total Audiences—One Year	10,071	1,122,534

The program has been expanded and is now in its third year of activity.

Sponsored Film Distribution With Precision and Quality

From start to finish—from controlled promotion to precise and useful reports—Modern Talking Picture Service provides quality and precision in the distribution of the sponsored film.

The sponsored motion picture has a dimension that is unlike any other media—the viewer or listener must be inspired to ask for the sponsor's message. Accordingly, in the preparation of promotional material, the interest of the audiences must be matched with the sponsor's objective. Campaigns must be planned to exert their efforts at the right time in the right amounts to the right audiences. Promotional controls must be employed to develop the volume interest needed for full and continuous activity of 500 prints or specialized interest in programs of 50 prints or less.

Normal promotion effort includes catalogue mailings, special group picture promotions, single picture promotional fliers, window displays, selected advertising, user convention exhibits, and personal contact . . . a full and effective use of all promotional methods.

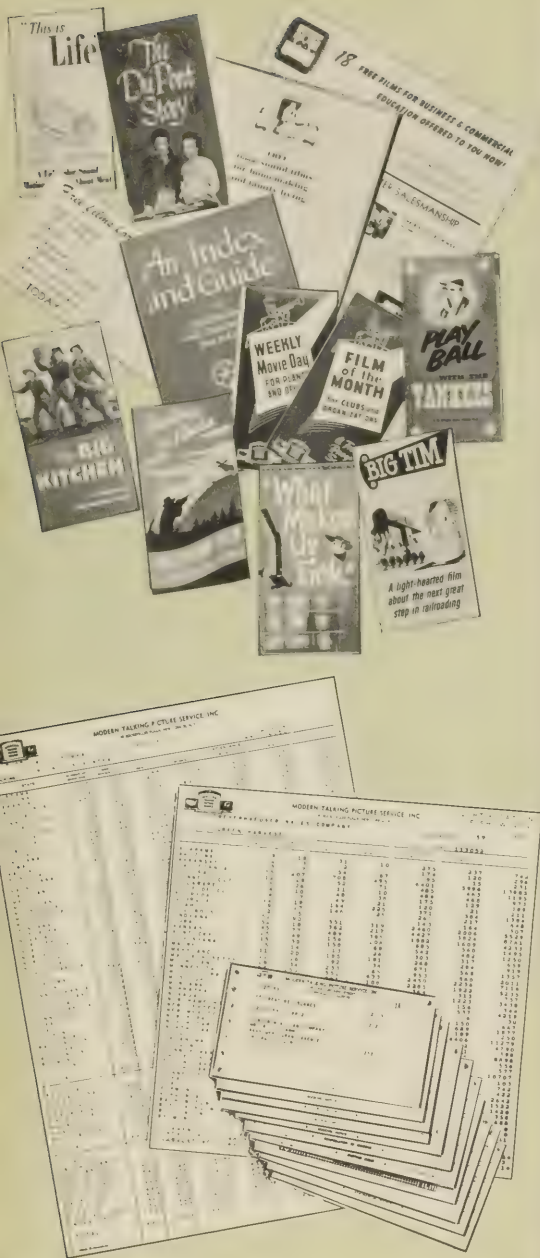
To direct this promotion to the exact audiences specified by the sponsor we have classified all audiences within our files by type and interest; by geographical area, city size, and metropolitan markets. These audiences look to Modern as a reliable source of good sponsored films and are served by our regional film libraries strategically located in major cities.

The accessibility of Modern film libraries is an advantage to film user and sponsor alike—the film user enjoys greater convenience and lower transportation costs—the sponsor can have his branch offices and dealers make greater use of the film and will benefit from more bookings per print through elimination of waste shipping time.

An example of the efficiencies of the special processes we employ is our comprehensive installation of IBM tabulating equipment. This equipment permits precise control and supplies detailed analyses of the activity of each program. Advance notices of each booking, with extra copies for field and dealer tie-in, keeps the sponsor in daily contact with his program. Tabulated monthly circulation reports give attendance statistics in convenient form. Audience comment reports provide information for accurate appraisal of film acceptance and special market or audience studies furnish qualitative analysis of circulation.

Modern is a capable organization of specialists whose knowledge and experience will help you toward the efficient and economical attainment of your film objectives.

You can receive additional information about Modern's services by phoning or writing any of the offices listed below.



**27 film libraries
strategically located.**



Atlanta
Baltimore
Boston
Cedar Rapids
Charlotte
Chicago
Cincinnati
Cleveland
Dallas
Denver
Detroit
Hartford
Indianapolis
Kansas City

Los Angeles
Memphis
Milwaukee
Minneapolis
New Orleans
New York
Oklahoma
Omaha
Philadelphia
Pittsburgh
St. Louis
Seattle
Washington, D.C.

MODERN TALKING PICTURE SERVICE, INC.

NEW YORK: 43 Rockefeller Plaza
Judson 5-3830

PHILADELPHIA: 243 South Broad Street
Kingsley 5-2500

CHICAGO: 140 East Ontario Street
DElaware 7-3252

LOS ANGELES: 612 South Flower Street
MAdison 9-2121

NEW YORK CITY:

SARRA, INCORPORATED

SARRA, Inc. 200 E. 56th St., New York 22, N. Y. Phone: Murray Hill 8-0085.
Valentino Sarra, *President*; Morris Behrend, *General Manager*, and full staff for production located at N. Y. studios. (see listing under Chicago, Illinois)

ALAN SHILIN PRODUCTIONS, INC.

450 W. 56th Street
New York 19, N. Y.
Phone: PLaza 7-1270

(Reference details on recent productions not available at time of publication)

FLETCHER SMITH STUDIOS, INC.

321 E. 44th Street
New York 17, N. Y.
Phone: MUrray Hill 5-6626

(Reference details on recent productions & sponsors not submitted.)

SCIENCE PICTURES, INC.

5 E. 57th Street
New York 22, N. Y.
Phone: PLaza 9-8532

Branch: 1737 "H" St. NW, Washington 6.
Contact: Sidney A. Gerbich
Phone: EXecutive 3-1092

OFFICERS AND DEPARTMENT HEADS

Rene Bras, *President*
Francis C. Thayer, *V. P. and Treas.*
John L. Thayer, *Manager*
Slide Film & Motion Slide Div.
Robert Collinson, *Chief Film Editor*

SERVICES: 16 & 35mm sound motion pictures, filmstrips, motion slide films for industry; animation.

FACILITIES: Animation stands, complete cutting rooms, title and art department, projection rooms, sound studio, magnetic tape recording, scripting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cable Crossing* (Phelps-Dodge Copper Prods.); *The Science of Making Brass* (Chase Brass & Copper Co.); series of 3 *Nursing Care in Poliomyelitis* (National Foundation for Infantile Paralysis); *Contemporary Silversmithing* (Handy & Harmon).

FILMSTRIPS: *Industrial Advertising in a Selling Economy* (Fortune); *Opportunities for All* (State Department); *Seeds of Knowledge* (United Nations); *Annual Jobholders Meeting* (Pitney-Bowes); *Life series*.

*** Bold-face stars appearing over listings indicate advertising accepted for publication and appearing in this issue.

SOUND MASTERS, INC.

165 West 46th Street
New York 36, N. Y.
Phone: PLaza 7-6600

Date of Organization: 1937

OFFICERS AND DEPARTMENT HEADS

W. French Githens, *Chairman*
Harold E. Wondsel, *President*
Francis Carter Wood, Jr., *Vice Pres. and Secty.*
Walter Kullberg, *Treasurer*
William Forest Crouch, *TV Exec. Producer*
Frank Donovan, *Producer-Director*
Charles Bellante, *Production Manager*
Robert Rosien, *Sound Engineer*

SERVICES: Motion pictures, TV spots, slidefilms and editorial service.

FACILITIES: Usual production equipment and personnel plus three screening rooms, a sound stage, recording studios equipped for 16 & 35mm optical recording, 16mm six line variable area optical recording, complete editing and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Telephone Repair Service* (American Telephone and Telegraph); *Research* (American Newspaper Publishers Assoc.); *Fabulous Fishin' in South America* (Johnson Motors, South Bend Bait Co.); *Pan American-Grace Airways and Panagra*; *The New Plymouth Announcements* (Plymouth); *Life Lines of Defense* (N.Y. Telephone Co.); *CMC Underwater Tank 6x6, Cadillac Walker Tank, McArthur Visits Lansing and Oldsmobile Plant, Otter, Amphibious Carrier* (General Motors); *The Command that Dooms, Kampong Sentosa, The Road to Kota Tinggi* (State Department).
TV COMMERCIALS for Bristol-Myers, Atlantic Refining Co., Chrysler-Plymouth.

HENRY STRAUS & Co., INC.

668 Fifth Avenue
New York 36, N. Y.
Phone: JUdson 2-3893

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Henry Strauss, *Executive Producer*
Walter Raft, *Production Manager*
Robert Wilmot, *Head of Creative Direction*
Marvin Dreyer, *Editing*
Anne Payde, *Research*

SERVICES: Motion pictures, semi-animation, motion-slide films and slide films primarily in the field of attitude development and training as well as other coordinated communications.

FACILITIES: Everything necessary for production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Horizons, Stolen Time* (Pan American World Airways); *Man Made Troubles* (American Telephone & Telegraph).

SOUND SLIDEFILMS: *You the Trainer* (Pan American); *Team Nursing* (Johnson & Johnson).

STURGIS-GRANT PRODUCTIONS, INC.

314 East 46th Street
New York 17, N. Y.

Phone: MUrray Hill 9-4994

Date of Organization: 1948

OFFICERS AND DEPARTMENT HEADS

Warren Sturgis, *President*
Dwinell Grant, *Vice President, Art Dir.*
M. C. Romilly, *Sec.-Treas., Gen. Mgr.*
William D. Stoneback, *Production Manager*
Harry M. Hirschhorn, *Sales Manager*

SERVICES: Educational and technical films and filmstrips in the medical and scientific fields; animation of all types.

FACILITIES: Live action and animation camera crews trained for medicinal, surgical and scientific work; 16mm equipment; studio; sets; editing; medical and scientific script writing staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Patent Ductus Arteriosus* (E. R. Squibb & Sons); *The Management of Shock with Polyvinyl Pyrrolidone* (Schenley Laboratories, Inc.); *Total Pelvic Evisceration for Cancer* (George T. Pack, M.D.); *Living Insurance* (Idaho Cancer Society); *Mitral Commissurotomy* (The Catholic Charities of the Archdiocese of New York); *Lumbosacral Spinal Fusion with Metallic Plate Fixation* (New York Society for the Relief of the Ruptured & Crippled); *Simplified Craniotomy Technic for Osteoplastic Flap* (J. Arthur MacLean, M.D.); *Kronlein Operation* (Columbia-Presbyterian Medical Center).
SOUND SLIDEFILMS: *Anatomy and Physiology—the Respiratory System, Anatomy and Physiology—the Male Reproductive System* (U.S. Army); *Teaching English series* (Georgetown University).

JOHN SUTHERLAND PRODUCTIONS

JOHN SUTHERLAND PRODUCTIONS, Inc., 60 E. 42nd Street, New York 17, N. Y. Phone: MUrray Hill 7-7815.

(Complete listing in Los Angeles section)

TELENEWS PRODUCTIONS, INC.

630 Ninth Avenue
New York 36, N. Y.
Phone: JUdson 6-2450

Date of Organization: 1948

Herbert Scheffelt, *President*

Specialists in news and sports subjects for television, including *The Teleneus Daily, This Week in Sports, For Women Only*, etc. No data available on recent productions and sponsors other than tv. commercials.

PAUL R. THOMA

37 East 49th St.
New York, N. Y.
Phone: PLaza 8-3306

(Reference details on recent productions & sponsors not submitted.)

TOMLIN FILM PRODUCTIONS

480 Lexington Avenue
New York 17, N. Y.

Phone: PLaza 8-3070

Date of Organization: 1939

OFFICERS AND DEPARTMENT HEADS

Frederick A. Tomlin, *President*

Mary D. Tomlin, *Secretary-Treasurer*

Carl A. Tomlin, *Vice President*

Ogden Brower, *Sales Manager*

SERVICES: 16 & 35mm motion pictures; industrial, educational, training, sales presentations. TV commercials and panel shows, editing, animation, film strips, slides.

FACILITIES: Studio, Maurer camera, 4 Cine specials, Arriflex camera, Rangerette tape recorder, Rangertone tape recorder, animation stand, editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *300W Class Sewing Machine* (The Singer Sewing Machine Co.); *The Diesel Story* (American version), *Technical Report (FOA-5x)*, *Technical Report (IONAD-17)* (Shell Oil Co.); *Oh Baby* 13 TV subjects (The Mennen Co.).

FILMSTRIPS: *Big Sales from Small Homes* (Bates Fabrics); *The Story Behind Good Housekeeping Seal* (Hearst Publications); *Cumulative Trends and the Man Market* (Argosy); *Jackie Gleason* (Columbia-Broadcasting System); *Matteson Mattress* (Lynn Baker); *Canary Growth* (Proctor & Gamble).

TV COMMERCIALS for Palmolive-Peet Co., Liggett & Myers, A & P Eastern Div., R. J. Reynolds Tobacco Co., The Texas Co., General Motors, Pabst Brewing Co., Spratts Patent Ltd.

TRADEWAYS, INC.

285 Madison Avenue
New York 17, N. Y.

Phone: OR 9-3070

OFFICERS AND DEPARTMENT HEADS

W. H. Lough, *President*

R. E. Taylor, *Vice President*

Marian Frisbie, *Production Manager*

SERVICES: Slidefilms, recorded cases, motion picture scripts, manuals.

FACILITIES: Photo retouching studio.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *When You Sell Grey-Rock* (U.S. Asbestos Div. Raybestos-Manhattan Co.); *The Best Picture by Far, Step Up Your Sales, A Management Technique* (General Electric Co.); *Proudly We Wear* (U.S. Army Recruiting).

TRAINING FILMS, INC.

150 West 54th Street
New York 19, N. Y.

Phone: COLUMBUS 5-3520

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Ralph Bell Fuller, *President, Prod. Mgr.*

J. H. Rose, *Comptroller*

Elwood M. Frye, *Art Director*

Robert G. Taylor, *Director of Sales*

Training Films: continued

Affiliated with Dynamic Films, Inc., 112 West 89th Street, New York City 24. Phone: TRAfalgar 3-6221.

SERVICES: Filmstrips, motion pictures, slide presentations, easels. Projection equipment, booklets, leader guides, and posters. Consultation and distribution.

FACILITIES: Creative department for research and script writing; art department; photographic department; sound studios, animations.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *The Open Door* (James Lees & Sons Co.); *Story of Lost Money* (McKesson & Robbins Inc.); *Yugoslavia, Port of New York, Japan, Our Underwater Defense (LIFE)*; *Penny-Wise Kitchens* (WOMANS HOME COMPANION); *This Week Magazine Views the Drug News* (THIS WEEK).

* * *

TRANSFILM INCORPORATED

35 W. 45th Street
New York 19, N. Y.

Phone: LUxemburg 2-1400

Date of Organization: 1941

OFFICERS AND DEPARTMENT HEADS

William Miesegages, *President*

Walter Lowendahl, *Executive Vice President*

William Burnham, *Exec. V. P.*

Peter Schlenker, *Treas.*

Robert L. Klaeger, *V. P., Production*
Joop Geesink, *Co-Producer, Dollywood—*

Amsterdam, Holland

Richard de Rochemont, *Consulting Producer*

SERVICES: Staff of 105 in departments covering production of motion pictures, slidefilms and still photography. Representatives in San Francisco, Scranton, Pa., Santa Fe, N. M., and Providence, R. I.

FACILITIES: Two air-conditioned sound stages, studios, shops and offices all in Transfilm Building.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oil, the Invisible Traveler* (Shell Oil Co.); *Telegram for America* (Western Union); *The Story of Packaging* (Continental Can Co.); *Take It Easy, Bill* (General Baking Co.); *PSP, Food for Thought* (General Foods Co.); *Salesmanship Series* (McGraw-Hill); *Pentids* (E. R. Squibb & Sons); *Who's a Rabbit* (Greater N.Y. Fund); *Story of Thread Manufacture* (Spool Cotton Co.); *The Transistor Story* (American Telephone & Telegraph); *Guided Missiles* (Raytheon Mfg.).

SOUND SLIDEFILMS: *Batteries Are Profitable* (Atlas Supply Co.); *The ACC Sale, Go for Double, How to Expand Your Home, Come Down to Earth* (Armstrong Cork Co.); *Top of the Heap, Make Your Own Weather* (Carrier Corp.); *Between Friends* (Institute of Life Insurance); *Out of This World* (General Electric); *Sylvania Gives You the Facts* (Sylvania Electric Products); *The New 950, The All Winter Winner* (National Carbon Co.); *A Cake Baking Miracle* (General Foods); etc.

* * *

UNIFILMS

146 E. 47th Street
New York 17, N. Y.

Phone: MUrray Hill 8-9325

Studios: 329 East 47th St.

Branch: 225 S. 15th St., Philadelphia, Pa.

Phone: KLingsley 5-8013

Date of Organization: 1949

OFFICERS AND DEPARTMENT HEADS

Charles E. Gallagher, *President*

Elliott Pew, *Vice President, Sales*

James H. Townsend, Jr., *Vice President*

James R. Lee, *Secretary and Treasurer*

Richard Maury, *Senior Writer*

Doris Strong, *Personnel and Casting*

Arline Garson, *Editing Dept.*

Hill Belmont, *Studio Manager*

SERVICES: Theatrical and non-theatrical motion pictures for Industry, Institutions, Associations and Government. Television commercials and programs. Stop motion. Semi and full cell animation. Specialty: The narrative drama treatment of training, sales, and public relations' problems.

FACILITIES: 8000 square feet including: 90 foot sound stage, dressing room, still photo lab, shop, film vault, art department, cutting rooms, sound master control room, narration booths. 16mm and 35mm newsreel and blimped studio cameras. Animation camera and special effects equipment. Complete production equipment. Camera post station wagon. Custom built recording system for handling 1/4 inch magnetic tape, 17 1/2 mm and 16mm film plus special facilities for multi channel mixing. Music library. Full creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sunoco Leads Again*, a company relations film (Sun Oil Co.); *Brass Means Business* (Titan Metal Mfg. Co.); *Mr. Stupid Carelessness* (National Board of Fire Underwriters); *Close Call for Jimmy* (Baltimore & Ohio Railroad); *The RPM Lounboon* (RPM Manufacturing Co.); *Not by Chance* (Pennsylvania Railroad).

* * *

VAN PRAAG PRODUCTIONS

1600 Broadway

New York 19, N. Y.

Phone: PLaza 7-2857

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS

William Van Praag, *President*

Marc S. Asch, *Vice President*

Gilbert M. Williams, *Production Manager*

SERVICES: Documentary, commercial, television, industrial films: both studio and location. 16 and 35mm black-and-white and color.

FACILITIES: Complete location equipment and personnel. Complete studio crews. Complete cutting and editing facilities. Art department.

RECENT PRODUCTIONS AND SPONSORS

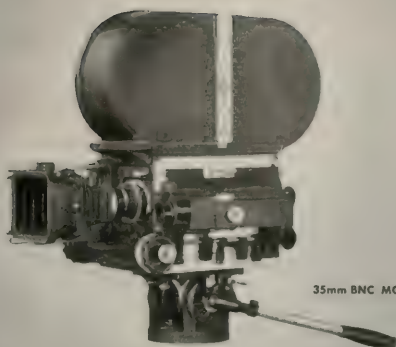
MOTION PICTURES: *Lincoln-Mercury* (Ford Motor Co.); *New Product*, etc. (Esso-Standard Oil); *Howdy Doodly Circus*, etc. (Continental Baking); *Behind the Space Cadet* (Kellogg Co.); *Rybutol Spots* (Vitamin Corp. of America); *Colgate Shave Cream* (Colgate, Palmolive, Peet).

(CONTINUED ON THE FOLLOWING PAGE 68)

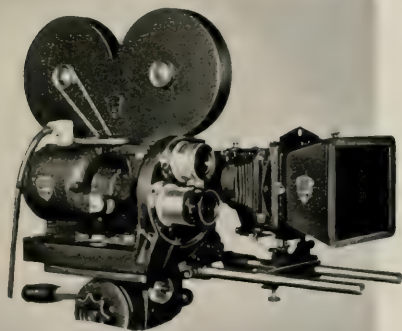
Mitchell *

PROFESSIONAL EQUIPMENT
FOR PROVEN
PROFESSIONAL RESULTS

*World's Finest
16mm and 35mm
Cameras!*



35mm BNC MODEL



16mm PROFESSIONAL

The Same Professional
Features Whether You Choose A
35mm or 16mm

Mitchell

Years-ahead smooth, positive operation has made the famed Mitchell 35mm Camera the overwhelming choice of major studios. Incorporating the same advanced truly professional 35mm features, the Mitchell 16 Professional Camera is being selected as the standard equipment of more and more commercial producers. The heritage of superior design and matchless workmanship of Mitchell Cameras is known and proven each day by the creators of the world's finest films.

THE **I** AND ONLY *Mitchell*

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"

EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 3-7056



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

NEW YORK CITY:

VIDE PICTURES CORPORATION

41 East 50th Street
New York 22, N. Y.

Phone: MUrray Hill 8-1162

OFFICERS AND DEPARTMENT HEADS

William R. Deering, *President, Treasurer*
Martin Henry, *Vice President*
E. M. Rice, *Secretary*

SERVICES: Facilities for motion picture production—television programs, TV commercials and industrial films—animation supplied.

FACILITIES: Stage 55' x 80', RCA sound equipment, 16 & 35mm. magnetic tape and acetate recording, 16 & 35mm Mitchell cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rip Van Smith*, *Salesnet* (Westinghouse Electric Corp.); *Trapped* (Harvey Marlowe). No other data submitted on business film sponsors or productions.

ROGER WADE PRODUCTIONS

15 West 46th Street
New York 19, N. Y.

Phone: CIrcle 7-6797

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Roger Wade, *Owner*
George Heideman, *Studio Manager*

SERVICES: Motion pictures, black-and-white and color, sound slidefilms, slide presentations, TV commercials.

FACILITIES: Studio with cutting room, dark rooms, animation stand, 16 & 35mm cameras, complete still equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Washington—Shrine of American Patriotism* (B&O Railroad).
SOUND SLIDEFILMS: *The Sealtest Story* (National Dairy Products); *Planning Your Estate* (Solomon Huber Assoc.); *Program for Progress* (Life Underwriters' Training Council).

Willard Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 385 Madison Avenue, New York, N.Y. Phone: PLaza 9-0854. J. W. Inglefield, vice president.

(See complete listing under Chicago, Ill.)

WILLARD PICTURES, INC.

45 West 45th Street
New York 36, N. Y.

Phone: LUxemburg 2-0430

Date of Organization: 1932

Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, New York City

OFFICERS AND DEPARTMENT HEADS

T. W. Willard, *President*
John M. Squiers, Jr., *Vice Pres., Gen. Mgr.*

Willard Pictures: continued

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials.

FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Formula for Profit* (Lederle Laboratories); *Captain Kidd* (National Broadcasting Co.); *Banana Diseases* (United Fruit Co.); *Your Income Tax* (American Institute of Accountants); *Abaca* (Plymouth Cordage Co.); *Art Points the Way* (Binney and Smith Co.). Also several films each for: U.S. Navy, U.S. Steel, Girl Scouts of America, and United Fruit. TV COMMERCIALS for 97 clients and East Coast shooting for Warner Brothers Pictures, Inc.

EMERSON YORKE STUDIO

245 W. 55th

New York 19, N. Y.

Emerson Yorke, *Owner*

(Reference details on recent productions & sponsors not submitted.)

* * *

Raphael G. Wolff Studios

N. Y. Office: 330 Park Avenue

New York 22, N. Y.

Phone: PLaza 5-5386

Dicran Nabigian, *Eastern Representative*

(Complete listing in Los Angeles section)



(New Jersey, N. Y., Penn., Washington, D.C.)

New Jersey

* * *

THE PRINCETON FILM CENTER, INC.

270 Park Avenue

New York, N. Y.

PLaza 5-0322

Studio and Headquarters

Carter Road, Princeton, New Jersey

Phone: 1-3550

Date of Organization: 1940

NEW YORK SALES OFFICE: 270 Park Ave. Phone: PLaza 5-0322. Malcolm Scott, *rep. in charge.*

OFFICERS AND DEPARTMENT HEADS

Gordon Knox, *President*
Jack Barlass, *Executive Vice President*
A. C. Califano, *Business Manager*
L. H. Holton, *Production Manager*
Sherman Price, *Director of Distribution*
Bradford Cross, *District Manager*
Robert Webb and Carlo Arcamone, *Film Editors*
Sumner Lyon and John Capsis, *Scenarists*

Princeton Film Center: continued

SERVICES: Producers of special purpose motion pictures, television programs on film; television commercials. Nationwide distributors of sponsored and television films.

FACILITIES: 16mm and 35mm cameras; sound stage, Western Electric sound system, mobile sound location truck, mobile generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Via Port of New York* (Port of N.Y. Authority); *221* (American Kennel Club); *Micro-wave Relay & Coaxial Cable* (American Telephone & Telegraph); *Glass, Science & People* (Kimble Glass Company); *Open Road* (Bethlehem Steel Company); *Fabric Magic* (Deering, Milliken & Co.); *Double Feature* (Yale & Towne Mfg. Co.); *Canaries Are Fun* (R. T. French Co.).

TELEVISION: *Omnibus TV Series* (Ford Foundation).

ON FILM, INC.

Princeton, New Jersey

Phone: Belle Mead 3200

Branches: New York City and Los Angeles

Date of Organization: June, 1951

OFFICERS AND DEPARTMENT HEADS

R. Bell, *President*
F. E. Johnston, *Treasurer*
Tracy Ward, *Executive Producer*
Constance Garvin, *Business Manager*
Yngvar Haslestad, *Production Control Dir.*
Leslie Crocker, *Dir. of Photography*
Barbara Norris, *Executive Director*
Gene Collins, *Art Director*
Irving Jewell, *Sales Manager*
Halford Jay, *Office Manager*

SERVICES: Motion pictures and slidefilms for industry, Government, agriculture and television. Public Relations, Sales promotion, merchandising, medical and training films.

FACILITIES: 16mm and 35mm cameras, 7500 sq. ft. sound stage, animation stand and camera, art department, staff writers, directors, cameraman, editor and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Garden State Parkway* (New Jersey Highway Authority); *Purposes of Education* (Atlantic City School System); *The Facts of the Case* (N. J. Milk Industry Assoc.); *River at your Door* (Johnson and Johnson).

SOUND SLIDEFILMS: *What Makes Sammy Sell*, *Masker Aid*, (Industrial Tape Corp.) *Surgical Dressings* (Johnson and Johnson); *Grocery Business* (Personal Products Corp.); *It's in Your Hands* (Division of Community Services—State of N. J.).

New York State

McLARTY PICTURE PRODUCTIONS

45-47 Stanley Street

Buffalo 6, New York

Phone: Taylor 0332

Date of Organization: 1934

(CONTINUED ON FOLLOWING PAGE 70)

Compare with any other Color Duplicating Film... then you'll insist on ANSCO TYPE 238!

Perhaps you haven't yet discovered how much *extra appeal* your 16mm release prints have when they're made on Ansco Color Duplicating Film, Type 238.

If not, do yourself the favor of comparing a print on Ansco Type 238 with one on *any other duplicating film*.

Compare them carefully and you'll find that Ansco gives you these distinct advantages:

- 1 More faithful color.
- 2 Higher-fidelity sound.
- 3 Cleaner, *whiter* whites.
- 4 Sharper definition.



Remember, the prints you release are the most powerful representatives you have in the field. Excellent ones can bring you new business, while indifferent ones may drive old customers away. That's why it's good business for you to make this comparison — and why it's *better business* to insist that every 16mm color release print you deliver is made on Ansco Type 238!

**Fast processing
through New York,
Chicago and
Hollywood**

ANSCO Binghamton, N.Y. A Division of General Aniline & Film Corporation. "From Research to Reality"

MIDDLE ATLANTIC:

McLarty Picture Productions: continued

OFFICERS AND DEPARTMENT HEADS

Henry D. McLarty, *Owner and Exec. Prod.*
Clement F. Stigdon, *Writer, Dir., Prod. Mgr.*
Robert Rieske, *Dir. of Photography*

SERVICES: Exclusively 16mm industrial, scientific and educational films and high speed research photography; 16mm short subjects and spots for television.

FACILITIES: Sound stages, Maurer cameras, Stencil-Hoffman magnetic recording system, J. A. Maurer optical recording system, mobile truck facilities for industrial coverage.

RECENT PRODUCTIONS

MOTION PICTURES: *The Story of Ohio Leather* (The Ohio Leather Co.); *It's Your Town* (United Community Chest of Niagara Falls) series of 6; *Applications of Coated Abrasives* (The Carborundum Co.); *A New Development in the Art of Segmental Notching* (The V&O Press Co.); *Management Conference* (Sylvania Electric Products, Inc.); *The Westinghouse Load-O-Matic Crane*, *Dynamometer Motor Tests* (The Westinghouse Electric Corp.).

ROQUEMORE FILMS

Headquarters: 44 Mt. Vernon Blvd.
Hamburg, N. Y.

Phone FRontier 3876

Studio: 62 Pearl Street, Buffalo 2, New York
Phone MOhawk 3512

Date of Organization: 1940

Everett E. Roquemore, *Director and Manager*
(Complete data on recent productions and sponsors not submitted.)

Pennsylvania

* * *

DeFrenes Company

1909-11 Buttonwood Street
Philadelphia 30, Pennsylvania
Phone: RIttenhousE 6-1686

Date of Organization: 1916

OFFICERS AND DEPARTMENT HEADS

Joseph DeFrenes, *Executive Producer*
John E. DeFrenes, *Associate Producer*
Leon S. Rhodes, *Production Manager*
Francis Heininger & Stanley Smith, *Directors*
C. Raymond Hockey, *Editorial Chief*
Harry E. Ziegler, Jr., *Animation Director*
Michael Levanios, Jr., *Director of Photography*
John C. Westing, *Chief Sound Engineer*

SERVICES: 16 & 35mm motion picture productions from script to film: research, idea and script development, production, audience testing, distribution. Color, black-and-white; sound, silent; animation; filmographs, slidefilms; TV films and commercials.

FACILITIES: 16 & 35mm cameras, recording, animation and editing equipment; studio including 66x30x20 foot sound stage; lighting equipment for studio and location; RCA sound system including dubbers, tape recorder and mag-

DeFrenes Company: continued

netic editing equipment for 35mm; 16 & 35mm interlock projection facilities; 3/4 inch tape recording and re-recording; synchronous disc recorders; music library; film vault.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Milk As You Like It* (Abbot's Dairies); *Symbol of Healing* (Reading Hospital); *Quality Castings for Industry* (Textile Machine Works); *Partners in Progress* (North America Companies); *The Key to Life* (Bernadine Convent); *You're the Producer* (R.C.A.); *The Delaware Story* (Diamond State Telephone Co.); *Please Pass the Condensate* (Yarnall-Waring Co.); *Equilibration of Occlusion* (U.S. Navy).

FILMOGRAPH, Maintenance and Repair of Steam Condensers, and other films for U.S. Navy; films for other government agencies and private companies; TV commercials.

NEWS REEL LABORATORY

1733 Sansom Street
Philadelphia 3, Pa.

Phone: RIttenhousE 6-3892

Date of Organization: 1920

Louis W. Kellman, *Executive Head*

SERVICES: Industrial, educational and documentary films, television feature programs and commercials, slides and slidefilms in both black and white and color. Complete 16mm laboratory.

FACILITIES: Studio with complete production equipment and sound recording. Recording department consists of two Maurer recorders; Maurer film phonographs; Fairchild disc recorders, Col. Ranger's studio model Rangertone tape recorder and all the Maurer recording equipment including mixing amplifier. 16mm lab equipped to develop our black and white negative; 3 B&H printers with automatic light change boards; Dupue reduction machine 35 to 16 and 16 to 35 blowup; Have ordered an EDL 16mm developing machine which is now in process of manufacture for developing new Eastman color. Cameras include: 16mm Mitchell, 35mm standard B&H, 2-16mm Maurers, No. 12 Pro Auricon with single system sound; 20 Cine Specials No. 2's with 40-200 foot film chambers and 12-70-DA B&H.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dark Interlude* (Overbrook School for the Blind); *Tankers Away*, *Fire Control in Petroleum Marketing*, *Sports Car Racing at Watkins Glen*, *Pro View of 1952*, (Atlantic Refining Company); *Power for You*, *Pole Top Recessitation* (Philadelphia Electric Co.); *Short-Cut to World Markets* (Delaware River Port Authority); *Profile for Tomorrow* (Scott Paper).

Pittsburgh

* * *

The Jam Handy Organization

THE JAM HANDY ORGANIZATION, INC., 930-932
Penn Avenue, Pittsburgh 22, Penn. Phone:
EXpress 1-1840. Mac Campbell in charge.

(Complete listing under Detroit area)

MODE-ART PICTURES, INC.

1022 Forbes Street

Pittsburgh 19, Pennsylvania

Phones: EXpress 1-1846-47-48-49

(Complete data received at press time and to appear in 1st Supplement)

NEWMAN-SCHMIDT STUDIOS

713 Penn Avenue

Pittsburgh 22, Pa.

Phone: GRant 1-5414

Date of Organization: 1937

Irving J. Newman, *Partner*

Herman W. Schmidt, *Partner*

SERVICES: Industrial motion pictures; television shorts and commercials; slidefilms and visual aids; still photography.

FACILITIES: Cameras, studios, and location equipment for motion picture and still photography. Sound recording for motion pictures and slidefilms. Custom designed slidefilm camera. Processing facilities for b&w and color still photography and slidefilms, including patented color processor of own design. Limited 16mm processing facilities. Creative staff including script writers and artists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The House That Jacks Built* (Duff-Norton Manufacturing Co.).

TELEVISION: *The Marty-Wolfson Sketchbook* (TV series); TV commercials. Footage for films jointly produced with other studios.

* * *

WILDING PICTURE PRODUCTIONS, INC.

429 Fourth Avenue

Room 1201

Pittsburgh, Pennsylvania

Phone: GRant 1-6240

Ralph Maitland in charge. (Under supervision of Jack Rheinstrom)

JOHN D. HESSELBEIN STUDIOS

236 Levergood St.

Johnstown, Pa.

Phone: 9-6310

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

John D. Hesselbein, *President*
Frances R. Hesselbein, *Sec., Treas.*
Albert N. Bailey, *Sound Engineer*

SERVICES: 16mm black-and-white and color sound films; location work; still photography; TV films and slides.

FACILITIES: Studio, Bolex and Auricon 16mm cameras; synchronous tape recording; no 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Handwritten Word* (Paper, Stationery & Tablet Mfrs. Assn.); *Sewing at Bestform* (Bestform Foundations, Inc.); *Sugar from Trees* (self).

(CONTINUED ON FOLLOWING PAGE 72)

Which groove are you in?



NEW 10" MICROGROOVE
Slide Film Record

OLD 16" STANDARD GROOVE
Slide Film Record

No difference in playing time—a vast difference in cost and quality—Microgroove saves you up to 50% on the expense of processing, pressing, packing, shipping and storage! If you're still in the old groove, find out how Microgroove will amortize the cost of conversion and reduce your annual investment.

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Company

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City State

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MIDDLE ATLANTIC:

Washington, D. C.

* * *

BYRON, INCORPORATED
1226 Wisconsin Avenue, N.W.

Washington 7, D. C.

Phone: DuPont 7-1800

Date of Organization: 1938

OFFICERS AND DEPARTMENT HEADS

Byron Roudabush, *President*
Dudley Spruill, *Vice President*
Alice E. Kloss, *Treasurer*
Peter J. Agnew, *Secretary*

SERVICES: 16mm films for television and sales promotion; training films for U. S. Armed Forces and Government agencies; television commercials.

FACILITIES: Studio and laboratory with sound stage, magnetic and negative-positive recording and dubbing; color printing; art and animation departments, script writers, complete studio facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Washington Spotlight* (Milton Hammer); *March of Dimes—Interruption to Life* (National Foundation for Infantile Paralysis); *The Window* (Community Chest); *Crippled Children* (D. C. Society for Crippled Children); *For Survival* (Federal Civil Defense Administration); *Emergency Action to Save Lives* (FCDA); *Industrial Health and Safety—Breathe and Live* (U.S. Navy); *Cricothyroidotomy* (U.S. Navy).

TELEVISION: Featurettes and commercials.

* * *

The Jam Handy Organization

THE JAM HANDY ORGANIZATION, INC., 544
Transportation Building, Washington 6, D.C.
Phone: DIstrict 0611. Harry Watts, in charge.
(Complete listing under Detroit, Mich.)



SOUTHEAST

(Georgia, Kentucky, Louisiana, Tennessee)

Georgia

* * *

BEELAND-KING FILM PRODUCTIONS

732 Spring Street, N.W.

Atlanta, Georgia

Phone: ELgin 7558

Date of Organization: 1952

(an expansion of Charles D. Beeland Co., established in 1938)

OFFICERS AND DEPARTMENT HEADS

C. D. Beeland, *Partner & Production Mgr.*
R. W. King, *Partner & Sales Manager*
Elmo Ellis and R. E. Ricketts, *Writers*
Paul B. Smith, *Film Editor*
L. E. McCumber, *Director of Photography*
Elizabeth Beeland, *Make-up*
E. C. Bangs, *Electrical Supervisor*
P. C. Bangs, *Sound Engineer*
Clement E. Fowler, *Art Director*

Beeland-King Film Productions: continued

SERVICES: Motion pictures on sales promotion and training, public and civic relations; theatrical and television short subjects, animation.

FACILITIES: 16mm and 35mm cameras; lighting; magnetic film, optical film and disc recording; aerial motion picture photography; creative staff, title department, editing and cutting rooms; narration, music, and animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Progress . . . Call Dixie* (Southern Bell Telephone & Telegraph Co.); *Georgia Crusade Against Cancer* (American Cancer Society); *What's Your Trouble?* (Series of 13 15-minute programs for the Nat'l. Council of Churches); *Power of the South* (The Southern Company); and *Opportunity America* (Jefferson Mills). Other Current Titles: *Daughter of the Stars* (Shenandoah Valley, Inc.); *Hospitality Unlimited* (Hotel Roanoke); *Forecast—Continued Prosperity* (Southwestern Gas & Elec. Co.); *Frontiers Unlimited* (Central & South West Corporation); *Audograph Soundwriting* (Gray Manufacturing Co.)

TV COMMERCIALS: Fleetwood Coffee; Bailey Supreme Coffee; Columbia Baking; Lay's Potato Chips; Brock Candy; Norris Candy; Gordy Tire; Tony Dog Food; Lymburger Nurseries; Delta Air Lines; Clo-White Bleach.

Kentucky

KENT LANE, INC.

Louisville, Kentucky

Phone: JACKson 3037

Date of Organization: April, 1947

OFFICERS AND DEPARTMENT HEADS

Kent Lane, *President and Producer*
Harry Hicks, *Vice President*
Julia Lane, *Treasurer*
Howard Hunt, *Secretary*
Jacquelyn Clark, *Asst. to President*
and *Asst. Producer*
Grover Page, Jr., *Art Director*
Tom Mulvey, *Director of Photography*

SERVICES: 16mm & 35mm motion pictures in sound and color; b&w; sound slidefilms; TV commercials.

FACILITIES: Maurer or Mitchell cameras; creative staff; sound stage; animation dept.; sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Finest Product* (Louisville Bd. of Education); *Rivers to Cross* (State of Kentucky); *Make Mine Green* (Green Pastures Comm.); *More Per Mile* (State of Kentucky); *Puppet Show* (General Electric Co.).

Louisiana

COMMERCE PICTURES

525-527 Poydras Street, P.O. Box 152

New Orleans, Louisiana

Phone: MAGnolia 5026

OFFICERS AND DEPARTMENT HEADS

Robert Wiegand, *President*

Commerce Pictures: continued

SERVICES: Short length advertising motion pictures; 35mm and 16mm one and two-reel publicity and public relations motion pictures; 15 and 30 min. TV films.

FACILITIES: Silent and sound studio; cutting room; laboratory; 35 & 16mm sound-on-film recording; ample lights for night locations and interiors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Summer Comfort* (Corona Auto Electric Co.); *School of Music* (Grunewald's); *This Could Happen to Your House* (Custom Forging, Inc.); *Brighter & Whiter* (F. Uddo & Sons); and *Fashions in Furs* (Lubriz Furs).

Tennessee

* * *

SAM ORLEANS AND ASSOCIATES, INC.

211 W. Cumberland Avenue

Knoxville 15, Tennessee

Phones: 3-8098 and 4-1301

Date of Organization: 1946

Branch: 116 N.W. (Room 204)

Oklahoma City, Okla.

Sam P. Orleans, *Executive Producer*

Lawrence Mollot, *Associate Producer*

SERVICES: Motion pictures for industry and the Armed Forces; public relations and training films; surgical and medicine films; television.

FACILITIES: Own studios with complete production equipment; cutting rooms; portable synchronous tape recorder. Projection and recording room. Transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Common Heritage* (State of Tennessee); *School Health In Action* (State of Oklahoma); *Johnsville Steam Plant* (Tennessee Valley Authority); *Mitral Stenosis Operation* (Dr. W. K. Swann); *The Man Behind the Gun* (The DeVillibiss Co.); *Your Health Department in Action* (City of Knoxville); *A General Service* (Atomic Energy Commission).

FOTOVOX, INC.

286 Monroe Avenue

Memphis, Tennessee

Phone: 37-3371

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS

W. B. Campbell, *President*
L. B. Abernathy, *Director of Photography*
R. E. Rogers, *Production Supervisor*
H. H. Highfill, Jr., *Animation Director*

SERVICES: Sound-on-film 16mm production of documentary, training, commercial and television films (including animation).

FACILITIES: Sound stage; recording studio; Mitchell camera equipment; completely integrated production facilities (less laboratory).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selling the Sizzle* (DuMont); *Announcement Meeting* (Buick Motors, Southern Division).

TELEVISION: *Juniper Junction, U.S.A.* (series of 26 30-minute programs for Amer. Snuff Co.)

BETTER PROJECTION

THROUGH
PRINT
PROTECTION

A Message of interest to:

Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors . . .

Peerless Services Include:

Peerless Protective and Preservative Film Treatments

Release Prints, Trailers,
Television Commercials
Prints for Continuous Projection
Negatives, Masters, Originals,
Filmstrips, Transparency Slides,
Microfilm

Film Rejuvenation Treatments

Shrinkage Reduction
Scratch Removal
Rehumidification
Cleaning and Repairs

Film Library Servicing

Shipments, Inspection,
Cleaning, Repairs, Cutting-in and
Removal of Commercials, Inventory
and Booking Records, Storage

Film Distribution Servicing

Storage pending orders,
Inventory Records,
Shipments to Purchasers

Filmstrip Packaging

Breakdown of rolls into strips,
Packaging in cans, Labeling,
Boxing of Sets, Storage
pending orders, Shipments

Peerless Film Processing Corporation does not produce,
distribute, sponsor or exhibit films.

Peerless is a SERVICE organization — pioneer in the field of treating
film — serving thousands of organizations from coast to coast . . .
directly and through licensees.

* * *

Without exception, ALL film should be treated if you are to get maximum
results in terms of good projection and number of showings. Without
treatment, your film — from initial release to the last booking —
is much more susceptible to damage. And damaged film can result in
an indifferent audience.

Peerless Treatment is the finishing touch and the least expensive item
in the whole process of picture-making. Yet it safeguards millions of dollars
invested in finished prints.

Peerless Treatment assures: seasoned, toughened, smoothly projecting
prints. Peerless-treated prints start off right and keep in good condition
longer. So when you order prints, don't forget to include
"PEERLESS TREATMENT" in every purchase order.

* * *

For information on common causes of Preventable Damage
to films and how Peerless Treatment guards against
such damage, write for new brochure, "PEERLESS POINTERS".
Address Peerless Audio-Visual Department



PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.



(Indiana, Ohio and Michigan)

Indiana

GALBREATH PICTURE PRODUCTIONS, INC.

2905 Fairfield Avenue

Fort Wayne, Indiana

Phone: Harrison 4447-8

Date of Organization: 1942

OFFICERS AND DEPARTMENT HEADS

Richard E. Galbreath, *President*

Sam W. Fletcher, *Vice President*

Ralph L. Shirmeyer, *Secretary*

Tom Berry, *Treasurer*

David C. Wilkinson, *Business Manager*

John W. Watson, *Sales Manager*

Guy P. Fitzsimmons, *Editing Chief*

William Swander, *Production Chief*

SERVICES: Public relations, sales and industrial training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials.

FACILITIES: Color, camera and lighting equipment; synchronous sound and re-recording equipment; sound stage; laboratory; editing and projection rooms; music library; carpenter shop; executive offices. Permanent creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *News at Home*; *Dear Mr. Editor* (National Homes Corp.); *North America Moves Ahead* (North American Van Lines); *Here's How*; *Package Preview*, *Guaranteed Fair Weather* (Westinghouse Radio Stations, Inc.). Also package film productions for television.

CLARENCE H. GUTERMUTH

4407 Drury Lane

Fort Wayne 6, Indiana

(Data on recent activity not submitted)

NORRIS SMITLEY PRODUCTIONS

Stellhorn Road, Route No. 9

Fort Wayne, Indiana

(Data on recent activity not submitted)

OHIO

Akron

* * *

Caravel Films, Inc.

CARAVEL FILMS, INC. Address Visual Methods, Inc., 336 Second National Building, Akron, Ohio. Ernest Nathan, vice-president, in charge.

(Complete listing under New York City)

NATIONAL FILM PRODUCTIONS

955 Diana Avenue

Akron, Ohio

Phone: JE 8354

OFFICERS AND DEPARTMENT HEADS

H. C. Kunkleman, *President, Treas.*

William Kuntz, *Vice President, Secy.*

SERVICES: Civic and industrial films.

FACILITIES: Arriflex 35mm, Bell & Howell 16mm,

National Film Productions: continued

Auricon Special, Bolex cameras; DePue printers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Scio Story* (Scio Pottery Co.); *Fun In the Sun*; *This Is Your Town*; *Just Little Things* (safety film). Sponsor names omitted.

BERT JOHNSTON PRODUCTIONS, INC.

8204 Blue Ash Road

Cincinnati 36, Ohio

Phone: Sycamore 6400

Date of Organization: 1944

(recently acquired by new interests)

OFFICERS AND DEPARTMENT HEADS

James B. Hill, *General Manager & Director*

Mary J. Renn, *Production Coordinator*

Jack R. Rabius, *Technical Director*

Peg Bolger, *Script*

SERVICES: Industrial, civic, educational, and television films; slidefilms; animation.

FACILITIES: Sound studio; 16mm Maurer & Cine Special cameras; 16mm magnetic tape sound recording; disc recording; animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dollars at the Door* (Sanitone Div. Emery Industries); *Big Enough to Care* (Western & Southern Life Insurance Co.); *Appointment With Tomorrow*; *You Can Be A Winner, Too*; *More for You* (Kroger Co.); *This Is Our City* (Citizen's Development Committee).

* * *

Wilding Picture Productions

WILDING PICTURE PRODUCTIONS, INC., Enquirer Building, Cincinnati, Ohio. Phone: GARfield 0477. R. L. McMillan, in charge. Under supervision of Jack Rheinstrom.

(Complete listing under Chicago, Illinois)

Cleveland

CINECRAFT PRODUCTIONS, INC.

2515 Franklin Avenue

Cleveland 13, Ohio

Phone: SUperior 1-2300

Date of Organization: 1939

OFFICERS AND DEPARTMENT HEADS

Ray Culley, *President*

Robert E. Haviland, *M. P. Producer*

Frank Siedel, *Scripts*

Elton Fletcher, *Slidefilm Producer*

Robert Welchans, *Director*

Harry Horrocks, *Chief Cameraman*

Paul Culley, *Chief Sound Engineer*

Robert Mowry, *Art Director*

Ed Perry, *Stills and Animation*

Charles Toth, *Stage Director*

Christine Hofstetter, *Office Manager*

SERVICES: Industrial sales and job training motion pictures and slidefilms; civic relations films.

FACILITIES: Pioneer in 3-camera technique with own Cinéscope for synchronized sound in color and black and white; sound stage, Mitchell cameras and RCA Sound System; floating studios

Cinecraft Productions: continued

for recording; still and animation departments; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fasteners for Progress* (Tinnerman Products, Inc.); *Uncle Ray Finds the Way* (Harry Ferguson, Inc.); *Decision to Expand* (Republic Steel); *Telephone Tactics*; *At Your Service*; *This Is Your Business* (Westinghouse Electric).

SOUND SLIDEFILMS: Westinghouse Products (four subjects for Westinghouse Electric) *Aluminum Living and Progress in Literature & Inquiries* (Aluminum Co. of America); *Home Cooking* (Kroger Grocery Stores); 20 subjects for General Tire & Rubber Co.; 7 subjects for The Pennzoil Co.

TV COMMERCIALS: Burkhardt Brewing Corp.; Leisy Brewing Co.; Interchemical Corp.; Nu-Age Products; Standard Oil of Ohio; Republic Steel; Central National Bank; Apex Electrical Mfg. Co.; Ohio Development & Publicity Comm.; Pepsi-Cola; F. C. Russell Co.; Eljer Co.; Alliance Mfg. Co.; Gray's Drug.

* * *

ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue

Cleveland 3, Ohio

Phone: Endicott 1-2707

Date of Organization: 1912

OFFICERS AND DEPARTMENT HEADS

Ernest S. Carpenter, *President*

E. P. Carpenter, *Secy.-Treasurer*

Lester Whitney, *Laboratory Manager*

A. L. Cope, *Editorial Director*

George Murphy, *Lab. Tech.*

Pat Bellitt, *Cameraman*

Peg Bowman, *Script Dept.*; Charles Hale, *Maint.*

H. B. Armstrong, *Service Mgr.*

Robert Beasley, *Sales*

Charles O'Donnell, *Sound Engineer*

Virginia Carpenter, *Office Mgr.*

SERVICES: 16mm and 35mm motion pictures, slidefilms, b&w or color. TV production department for special service. Commercial Kodachrome specialty; animation.

FACILITIES: Sound studio with full equipment for all types photography, including lip-synch on both 16mm and 35mm. 16mm and 35mm film recorders; professional tape recorder provides immediate playback. Re-recording from 16mm or 35mm film, tape or disc. Pro. 16mm and 35mm cameras; Mole-Richardson lighting. Air-conditioned laboratory for 16mm and 35mm processing; Bell & Howell printers; optical printing 35mm to 16mm and 16mm to 16mm, picture and sound. Color printing. 16mm and 35mm lacquer coating. Sensitometrical quality control, cine machines for 35mm and 16mm. Complete editing department; animation and slidefilm departments. Air-conditioned screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Winner* (color, lip-synch) (Cleveland Range Co.) *The Steering Pusher* (White Motor Co.); *The Green Stem* (Greenhouse Vegetable Packing Assn.); *Musky Fever* (Carling Brewing); *Tress Curler* (Mitchell Products).

MOTION PICTURE PRODUCTIONS, INC.

Rockefeller Building
Sixth and Superior Streets, West
Cleveland 13, Ohio

Phone: PRospect 1-4900

Date of Organization: 1932

Incorporation: 1941

OFFICERS AND DEPARTMENT HEADS

Donald C. Jones, *President*

James H. Rand, III, *Vice President*

Claude N. Rakestraw, *Vice President*

Clay H. Hollister, *Dir. Marketing Research*

M. C. Jones, *Secretary*

Andrew S. Mulwick, *Treasurer*

SERVICES: Industrial, public, labor and civic relations motion pictures; sales training, television.

FACILITIES: Mitchell, Bell & Howell, Eymo and Akeley 35mm cameras, Cine-Special 16mm cameras; sound stage, 60 lights; R.C.A. 35mm sound recorder, 33⅓ and 78 R.P.M. scoring turntables, van-type truck for location; two Bell & Howell hot splicing tables, two 35mm Movolas and 16mm viewer, synchronizers, two 35mm carbon arc projectors and 16mm projectors; processing laboratory, automatic 35mm and 16mm developer and drying cabinet; art department; music and sound effects library; creative.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Champions All* (Firestone Tire & Rubber Co.); *Men, Money & Madness* (Citizens Committee for Good Government); *Poletop Rescue* (Edison Electric Institute); *First Five Year Report* (National Foundry Educational Foundation); *Safety's Supreme Champion* (Firestone).

* * *

PRODUCTIONS ON FILM, INC.

1515 Euclid Avenue

Cleveland 15, Ohio

Phone: Superior 1-9829

Date of Organization: 1952

OFFICERS AND DEPARTMENT HEADS

Robert Fleming Blair, *President*

Murphy McHenry, *Vice President, Production*

William C. Blair, *Secretary*

Robert R. Carroll, *Director of Photography*

Kenneth Hamann, *Chief Sound Engineer*

"Cappy" Voleau, *Research Director*

Charles L. Sallee, *Art Director*

SERVICES: Creation and production of sound motion pictures, television programs and commercial films of all types, including slidefilms and Visualcast presentations.

FACILITIES: Maurer camera and sound recorder; 16mm live recording and re-recording from tape or disc; large sound stage; lighting equipment; editing, art, research, writing; still and animation departments; projection room.

RECENT PRODUCTIONS AND SPONSORS

(New company, organized in 1952)

* * *

Stars Indicate Producer Advertising

★ Small bold-face stars appearing over many producer listings in this issue indicate advertisements accepted for publication from reputable and established firms in this specialized field.

Cleveland, Ohio

* * *

Wilding Picture Productions

WILDING PICTURE PRODUCTIONS, INC., 1010

Euclid, Cleveland, Ohio. Phone: TOWER

1-6440. Jack Rheinstrom, *Vice President*.

(Complete listing under Chicago, Illinois)

Dayton

* * *

The Jam Handy Organization

THE JAM HANDY ORGANIZATION, INC., 310 Tal-

bott Building, Dayton 2, Ohio. Phone: ADams

6289. A. M. Simpson, in charge.

(Complete listing under Detroit, Mich.)

HAIG AND PATTERSON, INC.

131 North Ludlow Street

Dayton 2, Ohio

Phone: ADams 9321

Date of Organization: 1939

STUDIO: 15 East Bethune, Detroit 2, Michigan.
Phone: TRinity 3-0283.

OFFICERS AND DEPARTMENT HEADS

J. T. Patterson, *President*

Earl E. Seielstad, *Executive Vice President*

C. W. Hinz, *Secretary*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts.

FACILITIES: Complete film studio located at Detroit address, permanently staffed with writers, artists and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Cornerstone of Confidence* and *The Key to Quality Workmanship* (Cadillac Division of General Motors Corp.); *Your Future is Automatic* (Proctor and Gamble Company); *Making Charge Business Pay* and *Controlled Credit* (National Cash Register Company); *What a Salesman Should Know About Plywood*—series (Douglas Fir Plywood Association); *Made for the Earth* (Price Brothers Co.); *New Horizons with the Aero-Willys* (Willys-Overland Motor Company).

Detroit, Michigan

* * *

FLOREZ INCORPORATED

(formerly Visual Training Corporation)

815 Bates Street

Detroit 26, Michigan

Phone: WO 2-4920

Date of Organization: 1931

OFFICERS AND DEPARTMENT HEADS

Genaro A. Florez, *President*

Hans A. Erne, *Executive Vice President*

Paul Kelcourse, *Secretary-Treasurer, Gen. Mgr.*

Florez Incorporated; continued

J. Raymond Cooper, *Gen. Prod. Mgr.*

John K. Kleene, *Editorial Director*

Ray B. Helser, *Dir. Specialty Services*

Stanley W. Williamson, *Dir. Training Division*

James F. Jackson, *Dir. Military Training Div.*

SERVICES: Consultants, creators, producers for sales and service training, promotion and management; product presentation; conventions and exhibits; employee and consumer relations; economics information. Planning and producing slidefilms, motion pictures, transparencies, Videograph presentations, charts, recordings, models and exhibits, stage presentations, conventions, manuals, texts, questionnaires, house organs. Offering stock shots, a-v equipment, syndications.

FACILITIES: Equipment and personnel for research, copy, art, photography (stills and 16mm or 35mm motion), animation, color duping, typesetting, printing.

RECENT PRODUCTIONS AND SPONSORS

REFERENCE DATA: *Tune Up For Close Harmony*, *Trout Fly Fable*, *Selling by Presentation*, *Selling by Demonstration* (Nash Motors); *Let's Get Acquainted*, *The Standout Picture* (Motorola, Inc.).

Note: During 1952 a total of 1207 customers utilized production services, with 134 of them relying on tailor-made presentations with confidential specifications. Leading trade classification of such presentations found 47 for automotive, 17 for petroleum, 15 for automotive parts, 12 for advertising agencies, 11 for the Armed Forces, 9 for Radio and TV manufacturers, and 7 for pharmaceuticals.

HENNING AND CHEADLE, INC.

1060 W. Fort Street

Detroit 26, Michigan

Phone: Woodward 1-7688

BRANCHES: 15 E. 60th Street, New York, N. Y. Phone: Templeton 8-8238. Charles Behymer, branch manager. 1140 So. Michigan Avenue, Chicago, Illinois. Phone: WAbash 2-0570. F. E. Harrold, branch manager. Complete photographic production, editorial and distribution services in each branch office.

OFFICERS AND DEPARTMENT HEADS

L. A. Henning, *President*

George R. Cheadle, *Vice President*

SERVICES: Visualcast presentations; sound slidefilms; motion pictures, literature; complete programs.

FACILITIES: Equipment and staff for black and white, Ektachrome and color separation, including studio, cameras, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *She Needs a Hamilton* (Hamilton Mfg. Co.); *Open Door on the Home Front* (Ironrite Co.); *Nine Keys to Truck Selling* (Ford Motor Co.); *Installing Kex Service* (Kex National Association); *Story of Your Industrial Distributor* (McGraw Hill).

MOTION PICTURE: *Presenting the New Kaiser* (Kaiser Frazier Corporation).

VISUALCAST: presentations for Reo, General Electric, Mfg. Light & Heat Co. of Pittsburgh.

(DETROIT LISTINGS CONTINUE ON NEXT PAGE)

EAST CENTRAL

Detroit, Michigan: cont'd

* * *

THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Boulevard
Detroit 11, Michigan
Phone: TRinity 5-2450

Date of Organization: 1917

BRANCHES: New York: 1775 Broadway, New York 19, N.Y. Phone: JUdson 2-4060. Herman Goetz, in charge. Chicago: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Jess Greenleaf, in charge. Washington: 1730 H. Street, N.W., Washington 6, D.C. Phone: DIstrict 0611. Harry Watts, in charge. Dayton: 310 Talbott Building, Dayton 2, Ohio. Phone: ADams 6289. A. M. Simpson, in charge. Los Angeles: 7046 Hollywood Boulevard, Los Angeles 28, California. Phone: HEMpstead 5809. (Service office, not sales.) Pittsburgh: 930-932 Penn Avenue, Pittsburgh 22, Pennsylvania. Phone: EXpress 1-1840. Mac Campbell, in charge.

OFFICERS AND DEPARTMENT HEADS

Jamison Handy, *President*

Oliver Horn, *Executive Vice President*

John A. Campbell, *V. P. (Training Devices)*

Everett Schafer, *V. P. (Service Development)*

George B. Finch, *V. P. (Sales Development)*

William G. Luther, *V.P. (Automotive Contacts)*

Avery W. Kinney, *Secretary*

Allan E. Gedelman, *Treasurer*

Anne Jioffre, *Director, Public Impressions*

SERVICES: Motion pictures: commercial; industrial; sales training; customer, personnel and public relations; minute movies, three-minute screen advertisements, sponsored shorts, safety, educational, health films; television commercials.

Slidefilms: Commercial, industrial, sales and shop training, customer and public relations, merchandising, record, cartoon, reading, chart, discussion, quiz, school study and health, safety, first aid. Glass slides, transparencies, slide racks, opaque materials.

FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniatures, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection sales and service. Special devices: Suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Iron Country—Iron Ore and Minnesota's Future* (Lake Superior Industrial Bureau); *Grandma Goes to School* (Frigidaire); *Something More Than Steel* (Heppenstein Co.); *A Young Man's Fancy* (Edison Electric Institute); *Permanent Investment* (Cast Iron Soil Pipe Institute); *Why Doesn't Somebody Sell Me* (The Coca-Cola Company); *Tryp-*

tar (Armour Laboratories, Inc.); *Lightweight Champion* (Zonolite Co.); *Better Fencing* (Koppers Co.); *Crusaders Against Fire* (National Automatic Sprinkler & Fire Control Assn.); *Facts About Taps and Tapping* (Greenfield Tap & Die Corp.); *Protecting Poultry Products* (Merck & Company, Inc.); *Mother Takes a Holiday* (Whirpool Corp.); *Octopus in the House* (National Electric Products Corp.); *The New Ford Tractor* (Dearborn Motors Corporation); *On the Button* (Union Switch & Signal Div. Westinghouse Air Brake Co.); *For a Richer Catholic Life* (Catholic Archdiocese of Detroit).

SOUND SLIDEFILMS, Live Shows, Visual Presentations, TV Commercials and other materials for national clientele during 1952.

* * *

KLING STUDIOS, INC.

KLING STUDIOS, INC., 1928 Guardian Building,
Detroit, Mich. Stanley Jack.

(Complete listing under Chicago, Ill.)

MOVICON MOTION PICTURES

2148 Gratiot

Detroit, Michigan

Phone: WOodward 1-9111

Date of Organization: 1945

OFFICERS AND DEPARTMENT HEADS

Michael de Martino, *Owner and Producer*

Joel Nash, *Production Manager*

Douglas Wright, *Editorial*

Nino Uberti, *Sound Director*

Tommy Thompson, *Art Director*

SERVICES: Provide photographic and editorial services including film editing through all stages. Will supply any individual service on contract basis or will contract for entire production.

FACILITIES: Mitchell, Arriflex, Eyemo. Filmo Model H, Cine-Kodak Special and Bell & Howell 35mm cameras. Mitchell 16mm camera. Animation stand for 35mm and 16mm. Auricon 16mm single system for newsreel pickup. Ampex tape magnetic recorder with sync signal generator. stancil-Hoffman playback units with custom mixing channel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Designs for Better Living* (Briggs Manufacturing Company, Beautyware Division); *Through the Ages* (Permatone Company); *Oriflow—Shock Absorber* (Chrysler Corporation); *Leagued Together* (American Lutheran Church); *Tube of Tomorrow* (Calumet and Hecla, Inc.).

* * *

ROCKET PICTURES, INC.

ROCKET PICTURES, INC., 5809 Harvard Road,
Detroit, Mich. Phone: TUxedo 2-7762.
George Netschke.

(Complete listing under Los Angeles area)

*** Bold face stars over listing indicates display advertising appearing in this issue.

Ross Roy, Inc.

2751 E. Jefferson Avenue
Detroit 7, Michigan

Date of Organization: 1929

BRANCHES: Ross Roy, Inc., Hollywood 28, Cal.
Ross Roy, Inc., 307 N. Michigan Avenue, Chicago 1, Illinois. Ross Roy, Inc., 122 E. 42nd Street, New York 12, N. Y.

OFFICERS AND DEPARTMENT HEADS

Ross Roy, *President*

Thomas G. McCormick, *Executive*

Vice President & General Manager

John W. Hutton, *Vice President*

and Operations Manager

Carroll F. Sullivan, *Vice President*

Wm. W. Shaul, *Vice President*

John L. Thornhill, *Vice President*

Robert A. Dearth, *Vice President*

Mark Martin, *Vice President—Chicago*

John G. Fogarty, *Vice President—Chicago*

William M. Ziegler, Jr.,

Vice President—New York

Maurice G. Vaughn, *Vice President—Hollywood*

Erwin H. Haass, Secy.; Lathrop P. Morse, Treas.

Lathrop P. Morse, *Treasurer*

J. F. Bernard, *Photographic Director*

J. A. Roche, *Recording Director*

J. P. Brenner, *Purchasing Agent*

SERVICES: Creation and production of service, sales, and product sound slidefilm programs; more than 200,000 sets of films and records a year to the entire Chrysler Corporation dealer organization. Likewise produce sales, service, and product training sound slidefilms for The Texas Company and Air Conditioning Division of Servel, Inc.

FACILITIES: Photographic studio and department, art, animation, recording director and staff, and creative copy personnel.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *Activity Means Business, Your Job at Highland Park, Welcome to Chrysler* (Chrysler Corporation); *The Dodge Story, Stepping-up to Dodge*, (Dodge Division); *More Power to You in '52, A Word of Welcome* (De Soto Division); *Servicing Tips, Brass Tacks, Balanced Engineering, Quality Up-Come-backs Down* (Plymouth Division); *Automatic Overdrive* (Chrysler Corp. of Canada, Ltd.); *Profits from Batteries and Auto Supplies* (The Texas Company) *How to Beat Competition* (Air Condition Division, Servel, Inc.).

* * *

Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 1000 Dime Building, Detroit, Michigan. Phone: WOodward 3-9311. Lang S. Thompson, Vice President. (See complete listing under Chicago.)

(Studio and sales office facilities maintained.)

* * *

Raphael G. Wolf Studios

Detroit representative: Harold R. Troy
16852 Meyers Road, Detroit 35
Phone: DIamond 1-0654

Michigan

DOANE PRODUCTIONS

514 Division Street
East Lansing, Mich.
Phone 85714

Date of Incorporation: 1948
Don Doane, Producer

SERVICES: Sales promotion and public relations with 16mm sound and color motion pictures only; professional service from script to screen.
FACILITIES: 16mm Cine Special and synchronous camera facilities; studio; synchronous portable magnetic film recording; Maurer optical

recording; portable lighting equipment with variable transformers for accurate color control; editing; color work, printing; interlock projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Service Is Personal* (Mich. Education Assoc.); *The Right Men Produce the Right Calf* (Mich. Artificial Breeders Coop., Mich. State College); *Your Future Is What You Make It* (Mich. Assoc. of Osteopathic Physicians and Surgeons, Inc.); *Living under the Law* (State Bar of Mich.); *The Weakest Link* (Mich. Inter-Industry Highway Safety Committee).

METROPOLITAN CHICAGO AREA

ATLAS FILM CORPORATION

1111 South Boulevard
Oak Park, Illinois

Phone: AUstin 7-8620, EUclid 6-3100
Date of Organization: 1913

Branch (Sales): 228 No. LaSalle St., Chicago

OFFICERS AND DEPARTMENT HEADS

L. P. Mominie, *Vice Pres., Secty., Gen. Mgr.*
Albert S. Bradish, *Vice President, Production*
Frederick K. Barber, *V.P., Dir. of Adv. and Sales Prom.*

Edward Schager, *V.P., Dir. of Sales*
Norman C. Lindquist, *V.P., Dir. of TV*
James A. Cuca, *Slidefilm Dept.*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; t.v. commercials; short subjects.

FACILITIES: Cameras, 16mm and 35mm R.C.A. 16mm direct positive and 35mm sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *She Stole the Show, Miracle of the Rainbow* (Hotpoint, Inc.); Classified training motion pictures (U. S. Air Corps and U. S. Army); *Betty's Fruit Groves* (J. I. Case Co.); *Phonevision* (Zenith Radio Corp.); *Galion Makes the Grade* (Galion Iron Works & Mfg. Co.); *Emulsions Get a Break* (Black, Sivals & Bryson); *Three R's of Bending* (Wallace Supply Mfg. Co.); *Lead from Mine to Metal* (St. Joseph Lead Company); Theatre trailers for J. I. Case & National Safety Council.

SLIDEFILMS: *The Amnana Plan* (Amnana Refrigeration); *Dollars Through Demonstrations* (J. I. Case Co.); *The Lady Said No* (Maytag Company); *Warfarin* (Wisconsin Alumni Research Foundation); *Installing New Rings in Tired Diesels* (Perfect Circle Company); Training series on Centrifugal Pumps and Training series on Texrope The-Belt Drive (Allis-Chalmers); *A Bright Step Into the Future* (Mishawaka Rubber); *Sell the Whole Wide World* (Zenith Radio Corp.).

TV COMMERCIALS FOR: Sears, Roebuck & Co., Sunbeam, Phillips 66, Studebaker, Greyhound.

Van Merritt Beer, Swift & Company, Chase Candy, Manor House Coffee, Belle Sharmeer Hose, Whirlpool Washers, Miller Beer, ABC-O-Matic Washers, Arvin Industries, Robbins & Myers, Anco Windshield Wipers, Fall City Beer, Pure Oil Co., Buchen Company, Kitchen Maid Corp., Gatke Corp.

BERLET ANDERSON MARLIN, INC.

549 W. Randolph Street
Chicago 6, Illinois

Phone: ANdover 3-1027
Date of Organization: 1929

OFFICERS AND DEPARTMENT HEADS

Stanley R. Anderson, *President*
Joseph P. Marlin, *V.P.* C. Everett Sward, *V.P.*
James Bannister, *V.P., Prod.*

SERVICES: Production of training slidefilms and accompanying materials; dealer and sales, personnel, job training; public, industrial and personnel relations; product information; analysis.

FACILITIES: Studio equipped to handle six to eight complete room sets at one time; staff of 65; photo laboratory technicians, engineering draftsmen, cartoonists, artists, directors, retouchers, electricians, carpenters; sound recording on contract with national organization.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Forage Harvester*; *The "400" Series Tractor* (Deere & Co.); *The Tough Ones Are Human Too!* (Morgan Linen Company).
FILMSTRIPS: *Steel—Foundation of Civilization* (series of four); *Stainless Steel* (2 strips); *So You Want to Sell Pipe and Tubing* (2 strips); *Sam Wakes Up: Reinforcing Bars for Increased Sales*; *Sheet and Strip* (2 strips); *Carbon Steel Drill Rod* (United States Steel Supply Div., United States Steel Corporation).

CHICAGO FILM STUDIOS OF CHICAGO FILM LABORATORY, INC.

56 E. Superior Street
Chicago 11, Illinois

Phone: WHitehall 4-6971
Date of Organization: 1928

Chicago Film Studios: continued OFFICERS AND DEPARTMENT HEADS

A. G. Dunlap, *President*
R. D. Casterline, *Director of Sales*
George Jarrett, *Production Manager*
Clare McQuaid, *Script*
Mike Dale, *M. P.* Ted Lee, *Slide*.
Maurice Manzocillo, *Art and Animation*
Howard Siemon, *Cam.* Howard Schuyler, *Sound*
Dick Carver, *Editing* Walter Rice, *Lab.*

SERVICES: From initial planning to release prints; 16mm and 35mm color and black and white motion pictures on advertising, sales promotion and job training, educational and travel; slidefilms, color; television commercials.

FACILITIES: Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Only Two, Save Those Seeds, It Pays to Take It Easy, Steel's New Frontier, Grass Is Gold* (Allis-Chalmers Mfg. Co.); *Basic Press* (Miehle Printing Press Co.); *Versatility on Wheels* (Oliver Corp.); *The Day the Cars Stood Still* (Pure Oil Co.); *World Series 1952* (American & National Leagues of Professional Baseball Clubs); *Positioning Work Automatically* (Giddings & Lewis); *Model Cars Sales Presentation, The Smoke-Filled Room, Puffed Grains Promotion Film '52-53, Pack-O-Ten* (Quaker Oats Co.).

TV COMMERCIALS FOR: S. C. Johnson, Kraft, Parker Pen, Quaker Oats, Oscar Mayer, Swift, Nestle Co., Purity Bakeries, Elgin National Watch, General Motors, Allis-Chalmers, Hobart Mfg. Co., Sears Roebuck and others.

FRANCISCO FILMS

185 N. Wabash Ave.
Chicago 1, Ill.

Phone: STate 2-0798

Date of Organization: 1942

OFFICERS AND DEPARTMENT HEADS

L. Mercer Francisco, *Owner*

SERVICES: Producer of sound motion pictures, sound slidefilms, filmstrips.

FACILITIES: complete photographic facilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in own Chicago studio, centrally located.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *More Power to You* (Commonwealth Edison Co.).

SLIDE FILMSTRIPS: *Modern Federal Tax Law Reporting* (Commerce Clearing House); *Big Ticket Tactics* (Jacobus Mfg. Co.); *Safe and Salable* (Chicago Title & Trust Co.); *Million Dollar Salesmen* (Helene Curtis Industries, Inc.).

The Jam Handy Organization

THE JAM HANDY ORGANIZATION, INC., 230 N.
Michigan Avenue, Chicago 1, Illinois. Phone:

STate 2-6757 (Cont'd on next page)

CHICAGO AREA

The Jam Handy Organization: cont'd

Extensive creative and projection services maintained for the convenience of clients in the Chicago metropolitan area. (See Detroit listing for complete data on JHO services and facilities).

Henning and Cheadle, Inc.

HENNING AND CHEADLE, INC., 1140 So. Michigan Avenue. Phone WA 4570. F. E. Harrold, branch manager. Complete photographic service for production; writer; distribution.

JERRY FAIRBANKS PRODUCTIONS

JERRY FAIRBANKS PRODUCTIONS, 520 N. Michigan Avenue, Chicago, Ill. F. McHugh.

DALLAS JONES PRODUCTIONS, INC.

1725 No. Wells Street
Chicago 14, Illinois

Phone: MOhawk 4-5525

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Dallas Jones, *President*

Marilou Jones, *Vice President & Treasurer*

Richard Bowen, *Secretary*

W. O. Zielke, *Production Manager*

SERVICES: Slidefilms, motion pictures and printed materials for training, public relations, information and sales. Complete package service, including distribution.

FACILITIES: Sound and silent stages for slidefilms and motion pictures. Mitchell cameras, magnetic sound recorder. Three completely equipped production crews; five writers; stylist; artists. Slidefilm animation and duplicating. Special 18-piece strobe assembly for high-speed photography.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *The Difference in Carrier* (3 slidefilms for Carrier Corp.); *Eye-Catching Displays* (Texas Company); *Mr. Casey Finds the Answer* (Sears, Roebuck & Co.); *The Prototype Story* (Sunkist Growers, Inc.); *Aunt Jemima Goes to a Party* (Quaker Oats Co.); 1953 *Dealer Meeting* (International Harvester); *Beginning Sports Program* (Athletic Institute); *Sell the Burner* (Harper Wyman); *What's New?* (Dan River Mills); *Mummy Goes to Town* (Swift & Co.); *Just Tell Them the Facts* (The A. O. Smith Corp.); *Master-Mixed Painter's Textbook* (7 slidefilm program for Sears, Roebuck & Co.); *Professional Drivers' Series* (5 film program for National Safety Council); *\$10,000 a Minute* (Pure Oil Co.); *Service Is Your Business* (Pullman Co.) and others.

Safe Guidance for Film Buyers

♦ With candor and cooperation, the vast majority of established business and t.v. film producers have provided prospective users of their services with evidence of their clientele and of the character of work done during the past year. Careful use of these pages will safeguard your film program.

KLING STUDIOS, INC.

601 North Fairbanks Court

Chicago 11, Illinois

Phone: DElaware 7-0400

Date of Organization: 1928

STUDIOS: Chicago and 6650 Sunset Blvd., Hollywood 28, Calif. Lee Blevins.

BRANCH OFFICES: 40 E. 51st St., New York 22, N. Y. Seymour Thompson, 1928 Guardian Bldg., Detroit, Mich. Stanley Jack.

OFFICERS AND DEPARTMENT HEADS

Robert Eiringer, *President*

Lee Blevins, *Mgr. West Coast Operations*

Fred Niles, *V.P., Dir. TV & MP Division*

David Savitt, *Cam. Div. Chief*

Fred Freedland, *Exec. Film Dir.*

Arthur Lewis Zapel, *Dir. Scenario Div.*

Richard Hertel, *Supervising Ed.*

SERVICES: 16mm and 35mm motion pictures, industrial training, public and civic relations, educational, technical, slidefilms, animation, television commercials and television package shows.

FACILITIES: Complete studio and sound stages; Research Council Crane, dollies; complete line of 35mm Mitchells and 16mm equipment. Animation studio; Stancil-Hoffman and Magnecord recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lines and Fines* (Admiral Corp.); *Tennessee Story* (Tenn. Products & Chem. Corp.); *Skid Row* (National Broadcasting Co.).

SOUND SLIDEFILMS for: Admiral Corp. (7 films on Electronic Training); Sears Roebuck; Hamilton; Crosley (6 films); Hallcrafters; Mitchell.

TELEVISION: *Hornel All-Girl Review* (13 half-hour shows for Hornel Meat Co.); *Adventures of Uncle Mistletoe* (26 15-minute shows for Marshall Field Co.); Frank Lloyd Wright (half-hour show for N.B.C.); *Boxing From Rainbo* (13 half-hour bouts) Commercials for: U. S. Steel, Wrigley Chewing Gum, General Electric, Ohio Oil, Admiral, Mitchell Air Conditioning, Chuckles Candy, Cats Paw, Ralston Purina, Raleigh Cigarettes, and others.

MERVIN W. LA RUE, INC.

159 E. Chicago Avenue

Chicago, Illinois

Phone: SUperior 7-8657

OFFICERS AND DEPARTMENT HEADS

Mervin W. La Rue, Sr., *President*

Charles H. Hard, *Sect. Treasurer*

Joanna LaRue, *Vice President*

SERVICES: Specializes exclusively in medical and scientific motion pictures and illustration—surgical, clinical, animation, microscopic, macroscopic, etc.—for professional use.

FACILITIES: All equipment for special field—explosion proof for surgery, specially designed microscopic and macroscopic, time lapse, and recording equipment and accessories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Toxemia of Pregnancy* (by N. S. Assali, M.D.; S. T. Garber, M.D.; R. D.

Mervin W. LaRue: continued

Bryant, M. D., Dept. of Obstetrics, U. of Cincinnati); *Resection of a Congenital Diverticulum of the Left Ventricle* (by Willis J. Potts, M.D.; Arthur De Boer, M.D. Children's Hospital, Chicago); *Diagnosis and Surgical Treatment of Intrathoracic Goiter* (by John M. Dorsey, M.D.; Erwin M. Miller, M.D.; Gordon Brown, M.D.); *Commisurotomy for Mitral Stenosis* (Jerome Head, M.D.; Edward Avery, M.D.); *Congenital Anomalies of the Ear—Genesis and Correction* (George Shambaugh, Jr., M.D.; Eugene L. Derlacki, M.D.) and others.

Mercury International Pictures

MERCURY INTERNATIONAL PICTURES, 251 E. Grand Ave., Chicago 11, Ill. Phone DElaware 7-3934. (Tempo, Inc.)

(see complete listing in Los Angeles area)

MIDWEST FILM STUDIOS

6808 No. Clark Street

Chicago 26, Illinois

(Reference details on recent productions & sponsors not submitted.)

STANLEY NEAL PRODUCTIONS, INC.

435 North Michigan Avenue

Chicago 11, Illinois

Phone: WHitehall 4-3360

(Complete listing under New York City)

PARAGON PICTURES, INC.

2540 Eastwood Avenue

Evanston, Illinois

Phone: DAvis 8-5900

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Robert Laughlin, *President*

James E. Ford, *Vice Pres. and Sales Manager*

G. F. Garner, *Secretary*

Sherwin Cazanov, *Production Manager*

SERVICES: Motion pictures and slidefilms in sound, color, black and white for advertising, public relations, training and education, sales improvement, product promotion and television; client planning service.

FACILITIES: Sound recording; complete photography; studios with sets; editing; animation artists; script writers; music library and art work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Captain's Idea* (Rust-Oleum Corp.); *Behind the Scenes* (Midwest Rubber Reclaiming Co.).

SOUND SLIDEFILMS: *It's No Joke*; *The Captain of the Men of Death*; *Having a Wonderful Time*; *The Long Night*; and *The Run Down* (Zurich-American Insurance Co.).

PILOT PRODUCTIONS, INC.

6419 No. California Avenue

Chicago 45, Illinois

Phone: AMBassador 2-4141

Pilot Productions: continued

Date of Organization: 1932
(Incorporated in 1952)

OFFICERS AND DEPARTMENT HEADS

Paul L. Dowty, *President*
C. Robert Isely, *Exec. Vice President*
John A. Janssen, *Program Director*
Charles A. Perry, *Production Director*

SERVICES: 16mm motion-TV-Lip Sync Recording. 35mm sound slidefilms and recordings. Giant display transparencies (color). Printon Color prints. Dupe color transparencies. Dye transfers, tiling, animation.

FACILITIES: Studio, sound stage and attendant equipment. Still color and black and white processing and printing laboratories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Digging for Your Future* (Bucyrus-Erie); *Aggregates Unlimited* (Iowa Manufacturing Co.); *A New Truck Is Born* (International Harvester); *Michigan in Motion* (Michigan Power Shovel Co.); *Johnny on the Spot* (Newspaper Reps. Assoc.).

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Reid H. Ray Film Industries

REID H. RAY FILM INDUSTRIES, INC., 208 S. LaSalle St. Phone: Financial 6-0897. Frank Balkin.

(Complete listing in St. Paul area)

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Rocket Pictures, Inc.

ROCKET PICTURES, INC., 554 W. Adams St., Chicago, Ill. Phone: FRanklin 2-7270. J. Harry Ebbert.

(see complete listing in Los Angeles area)

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SARRA, INC.

16 E. Ontario Street
Chicago 11, Illinois

Phone: WHitehall 4-5151

Date of Organization: 1937

Branch Office: 200 E. 56th Street
New York 22, N. Y.

Phone: MUrray Hill 8-0085

OFFICERS AND DEPARTMENT HEADS

(At New York City Studios)

Valentino Sarra, *President*

Morris Behrend, *General Manager*

Robert Jenness, *Director*; Rex-Cox, *Director*

John Henderson III, *Producer-Director*

Stanley Johnson, *Director*

George Altman, *Editor*

David Fletcher, *Art Director*

(At Chicago Studios)

Harry W. Lange, *Production Manager*

Joseph G. Betzer, *Director of Film Planning*

Helen Krupka, *Scenario Sup.*

Wayne Langston, *Writer-Director*

Michael Stehney, *Director*

Ray Mueller, *Director*

Karl Oeser, *Director*

George DeDecker, *Art Director*

Harold A. Lignell, *Laboratory Manager*

Marvin Bailey, *Editor*

Sarra, Incorporated: continued

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employe training and indoctrination, safety training and promotion, public information, Armed Forces training subjects.

FACILITIES: 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm film processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Gray Day for O'Grady*, *An Accident Happens to Sam*, *Picture Your Safety Target* (National Safety Council).

SOUND SLIDEFILMS: *How to Stretch Your Food Dollars* (Household Finance Corporation); *The 57 Story*, *Service for Sales* (H. J. Heinz Co.); *It Pays to Push Country Club* (Western Auto); *The X You Mark* (Citizens Committee for the Banking Amendment); *Introducing the New Electric Range* (Magic Chef, Inc.); *Operating Heavy Duty Trucks Safely* (National Safety Council).

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JOHN SUTHERLAND PRODUCTIONS, INC.

Ambassador West Hotel
Chicago, Illinois

Phone: Superior 7-7200

(See Complete listing in Los Angeles Area)

VIKING PICTURES CORPORATION

1415 Howard Street
Chicago 26, Illinois

Phone: AMBassador 2-6800

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Sullivan C. Richardson, *President*

Arnold Whitaker, *Vice President*

Scott Whitaker, *V. P. West Coast Productions*

Earl B. Brink, *Board Member*

John K. Edmunds, *Secretary-Treasurer*

Fredrick E. Strauss, *Dir. of Production*

SERVICES: Industrial, documentary, travel, educational, animation, medical films.

FACILITIES: Story development and script writing staff; storyboards; animation; color. Two full field crews for location shooting and synchronous lip sync or sound recording. Portable lighting equipment adequate for large color interiors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Magic Messenger* (Commonwealth Telephone Company); *Progress in Plumbing* (Universal Rundle Company); *The Wide Good Land* (Chrysler Division); *Turnpikes in the Sky*, *The Pennsylvania Story* (State of Pennsylvania).

* * * Bold face stars appearing over listings indicate display advertising elsewhere in this Annual Production Review.

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VOGUE-WRIGHT STUDIOS
(Division of Electrographic Corporation)

469 E. Ohio Street
237 E. Ontario Street
Chicago 11, Illinois

Phones: MOhawk 4-5600, WHitehall 4-0244

Date of Organization: 1931

BRANCH OFFICES: 225 Fourth Avenue, New York, N.Y. Phone: ALgonquin 4-3400, Robert Shea, *Vice President*, 1041 N. Formosa Street, Hollywood, California. Phone: Granite 5111. Charles W. Shelly, *Manager*.

OFFICERS AND DEPARTMENT HEADS

Albert W. Dungan, *President of Electrographic Corporation and Manager of Vogue-Wright Studios*

Clinton Conrad, *Executive Vice-president*
William Faivre, *Vice-president and Gen. Mgr.*
George T. Becker, *Vice-president in charge of film sales and production*

James E. Holmes, *Studio Manager*

SERVICES: Motion pictures, slide-motion, sound slide, television shorts and commercials, charts, manuals, booklets; films on industrial sales and personnel training, safety, public and civic relations.

FACILITIES: 100,000 square feet of floor space, Chicago; 40,000 square feet, New York. Staff of 250 employees, complete motion picture and slide film equipment. Sound stage, editing, animation, creative staff. Complete facilities of Samuel Goldwyn Studios available in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Doubled in Spades* (The Pure Oil Company); *Fog Over Portland* (Zenith Radio Corp.); *The A-3 Airborne Lifeboat* (United States Air Force); *Big Business* (Kraft Foods Company); *Word of Honor* (Kaiser Frazier Sales Corp.).

SOUND SLIDEFILMS: *War Time Prodigy Becomes Peace Time Giant* (Masland Dura-leather Company); *Foamex . . . The Answer to Perfect Comfort* (Firestone Tire & Rubber Co.); *Built for Each Other* (Zenith Radio Corp.); *Mind Your Manners* (Nat'l. Assn. of Automotive Mutual Insurance Companies); *Know Your Man* (International Harvester Co.).

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WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street
Chicago 40, Illinois

Phone: LOngbeach 1-8410

Date of Organization: 1914

Incorporation: 1927

BRANCHES

NEW YORK: 385 Madison Ave., New York, N. Y. Phone: PLaza 9-0854. J. W. Inglefield, *Vice President*.

DETROIT: 1000 Dime Building, Detroit, Michigan. Phone: Woodward 3-9311. L. S. Thompson, *Vice President*.

(CONTINUED ON THE FOLLOWING PAGE)

CHICAGO AREA:

Wilding Picture Productions: cont'd

1315 Argyle Street
Chicago 40, Illinois

BRANCH OFFICES: CONTINUED

CLEVELAND: 1010 Euclid Avenue, Cleveland, Ohio. Phone: Garfield 0477. R. L. McMillan, *in charge*. (Under supervision of Jack Rheinstrom, *Vice President*.)

PITTSBURGH: 429 Fourth Ave., Room 1201, Pittsburgh, Pa. Phone: Grant 1-6240. Ralph Maitland, *in charge*. (Under supervision of Jack Rheinstrom.)

CINCINNATI: Enquirer Building, Cincinnati, Ohio. Phone: Garfield 0477. R. L. McMillan, *in charge*. (Under supervision of Jack Rheinstrom.)

CHICAGO: Address given above. George L. Schuyler, *Vice President*

ST. LOUIS: 4378 Lindell Blvd., St. Louis, Mo., Phone: Lucas 0986. James E. Darst, *in charge*. (Under supervision of George L. Schuyler.)

HOLLYWOOD: 5981 Venice Blvd., Hollywood, California. Phone: Webster 0183. John Oser, *in charge*.

OFFICERS AND DEPARTMENT HEADS

C. H. Bradford, Jr., *President*

H. W. Fish, *Executive Vice President*

V. A. Burg, *Secretary-Treasurer*

M. W. Gibney, *Production Development Dept.*

J. M. Constable, *Production Development Dept.*

J. A. Kellock, *Vice President, Production*

Walter Tinkham, *Executive Assistant*

Jerome C. Diebold, *Executive Assistant*

Harold A. Witt, *Executive Assistant*

Harold Kinzel, *Laboratory Superintendent*

Gilbert Lee, *Art Director*

A. J. Bradford, *Customer Service & Equipment*
Duncan Taylor, *Slidefilm Dept.*

Jack A. Krieger, *Advertising & Sales Promotion*

SERVICES: Producers of sound motion pictures and sound slidefilms for commercial application and films for television.

FACILITIES: 60,000 sq. ft. of floor space in main studio, Chicago; 27,000 ft. given over to three stages, 200 x 75, 100 x 70 and 100 x 50 ft.; remainder to administrative and creative offices, still and motion laboratories; optical and animation departments, art studio, screening rooms, sound department, film vaults, carpenter shop and other departments. Stage facilities, screening rooms and administrative offices also available at company's Detroit and Hollywood studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paradise for Buster* (Deere & Co.); *Inside Harvester* (International Harvester Co.); *Ticket to Freedom* (Ford Motor Company); *Let's Face It!* (U.S. Steel Corporation); *Operation Mexico* (Oldsmobile Div. General Mo-

Wilding Picture Productions: continued

tors Corp.); *Legend of Samson the Ram*; *Ram Power in Action*; *The Red Ram* (Dodge Division, Chrysler Corporation); *Cool Chips* (Cincinnati Milling Machine Co.); *The Freight Goes Through* (Association of American Railroads); *Golden Gloves Across the Sea* (The Chicago Tribune); *The Legend of Dan and Gus* (Columbia Gas Systems); *The Mark of C* (Anheuser-Busch, Inc.); and *Treasure Farm* (Sinclair Refining Co.)

SOUND SLIDEFILMS: Numerous subjects produced for nation-wide clientele during 1952.

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Raphael G. Wolff Studios

RAPHAEL G. WOLFF STUDIOS: 2103 Orrington Avenue, Evanston, Ill. Phone: DAVIS 8-7236. Carl Wester, *representative*.

(See complete listing in Los Angeles area)



Illinois

THE VENARD ORGANIZATION

702 So. Adams Street
Peoria 2, Illinois

Phones: 4-2490 and 8261

Date of Organization: 1923

OFFICERS AND DEPARTMENT HEADS

C. L. Venard

Frances B. Venard

RECENT PRODUCTIONS AND SPONSORS

(Reference details on recent productions and sponsors not submitted)

Iowa

GENERAL PICTURES PRODUCTIONS, INC.

621 Sixth Avenue
Des Moines 9, Iowa
Phone: 3-4553

Date of Organization: 1945

Laboratory: Kempton Road
Des Moines, Iowa. Phone: 3-8275

OFFICERS AND DEPARTMENT HEADS

W. K. Niemann, *President*

Ted Sloane, *Vice President*

D. H. Bonine, *Vice President, Laboratory Chief*

W. H. Schultz, *Vice President, Production Chief*

SERVICES: Industrial sales and job training and civic relations films; television subjects.

FACILITIES: Sound and color camera and laboratory equipment; sound recording and re-recording, direct-on-film, magnetic film, tape; color printing; animation; editing; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Drake Relays of 1952* (Pepsi-Cola); *If You Were a Chicken* (Hy-Line Poultry Farms); *One Goal, One Gift, One Time* (Des Moines Community Chest); *Professional Cooking* (Vocational Guidance Films); *A Film Talk* (Christian Rural Overseas Program).

PARROT FILMS STUDIO

1700 Keo Way
Des Moines 14, Iowa
Phone: 2-4211

Date of Organization: 1919

OFFICERS AND DEPARTMENT HEADS

Edward B. Goldman-T. P. Grinspan, *Partners*

SERVICES: 16mm films; 35mm theatre trailers; slidefilms; television animation.

FACILITIES: *Studio*; 16mm and 35mm cameras; sound recording; animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safety Series* (Iowa Safety Congress); *1952 State Tournament* (Ia. Girls H. S. Athletic Union).

SOUND SLIDEFILMS: *Tractors*; *Nebraska Test* (Oliver Corporation); *Maytag Service* (Maytag).

TV COMMERCIALS: Metz Brewing; Hiland; Chevrolet Dealers of Iowa; Staley; Roto Rooter Co.; Storz Brewing Co.

TELE-VISUAL PRODUCTIONS

913 Walnut Street
Des Moines 9, Iowa

(Reference details on recent productions & sponsors not submitted.)

CENTRON CORPORATION, INC.

1107 Massachusetts
Lawrence, Kansas
Phone: 50

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS

Arthur H. Wolf, *President & Exec. Producer*

Fred S. Montgomery, *Vice President*

Russell Mosser, *Secretary-Treasurer*

Charles Lacey, *Director of Production*

Norman Stuewe, *Motion Picture Photography*

Margaret Travis, *Script & Filmstrip Prod.*

Harold Harvey, *Director*

Maurice Prather, *Still Photography*

SERVICES: 16mm motion pictures and slidefilms for public relations, sales, training, and education. Animation and recording service. Subcontracting. Specialized sports photography. TV films.

FACILITIES: Sound stage (3000'); Mitchell and Cine Special cameras; lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Infinite Harvest* (Spencer Chemical Co.); *To the Stars*; *Championship Basketball at Kansas*; *Football Highlights of 1952* (University of Kansas); *NCAA Basketball* (National Collegiate Athletic Assn.). *Speech: Conducting a Meeting* (Young America Films, Inc.). Other films and filmstrips for Young America Films, including 29 filmstrips. TV commercials for Western Auto.

Minnesota

* * *

EMPIRE PHOTOSOUND, INC.

1920 Lyndale Avenue, South
Minneapolis 5, Minnesota
Phone: Kenwood 7600

Date of Organization: 1945

Empire Photosound; continued

OFFICERS AND DEPARTMENT HEADS

William S. Yale, *President*

Charles B. Woehrl, *Secty-Treasurer*

Catherine Running, *Business Manager*

Truman Bjorklund, *Production Manager*

Arthur Nicol, *Camera Department*

Frederick Morgan, *Story Board & Animation*

Leslie Blacklock, *Editorial Dept.*

Warren Rose, *Sound* — Roy Newquist, *Script*

SERVICES: Motion pictures for industry, sales training and TV.; animation: sound slidefilms. Subcontracting work.

FACILITIES: Creative dept.; script, storyboard and artwork. Maurer camera. 3 completely equipped film editing rooms; electronically controlled animation stand for 16mm and 35mm color, b&w motion pictures, slidefilms. Ampex synchronous recording in studio and on location. Maurer multiple 16mm sound tracks. Bank of 5 Magnecorders for tape dubbing service. Time-lapse, slow-motion equipment. Large sound stage accommodates 5 sets simultaneously.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beauty Through Science* (Rayette, Inc.); *Farmhand News* (Superior Separator Co.); *Futuramic* (Minneapolis-Honeywell); *Newsreel #2* (General Mills); *Color in Stone* (Minnesota Mining).

SOUND SLIDEFILMS: *New Avenues of Profitable Business*; *The Magic of Glass*; *Build Better With Insulite* (M & O Paper Co.); *Profits Through Preference*; *Preference With Permanence* (Brown & Bigelow); *Keep Your Customer in Business* (Pako Corporation); and others.

TV COMMERCIALS: for The Dayton Co.; First Group of Banks; Maple Island Dairies; Gluek Brewing Co.; Nicollet Hotel; Toro Mfg. Corp.; etc.

* * *

REID H. RAY FILM INDUSTRIES

2269 Ford Parkway

St. Paul 1, Minnesota

Phone: EMerson 1393

OFFICERS AND DEPARTMENT HEADS

Reid H. Ray, *President*

William H. Ringold, *V.P.* C. H. Nyquist, *Treas.*

Alice M. Griswold, *Secretary*

E. H. Polsfuss, *Production Manager*

C. H. Bradshaw, *Laboratory Superintendent*

Robert Berg, *Art Director*

Frank J. Havlicek, *Asst. to the President*

SERVICES: 16mm and 35mm motion pictures and slidefilms; color; theatre screen advertising production and distribution; television commercials created and produced.

FACILITIES: Studio, sound recording, creative staff. Distribution.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tom Gordon Goes Modern*; *Costly Bargains*; *What's New for '53* (Deere & Company); *Milestone in Medicine* (Smith, Kline & French Laboratories); *Hawkeye Sports Parade* (University of Iowa); *The Rana Pipen*

Reid H. Ray Film Industries; continued

Frog Test for Pregnancy (Dr. Jane Hodgson); and others.

SOUND SLIDEFILMS: *Quality Speaks*; *Who? What? Where?* (Brown & Bigelow); *Everything's Under Control* (Cutler-Hammer, Inc.); and others.

REID RAY TELEVISION PRODUCTIONS, INC.

2269 Ford Parkway

St. Paul 1, Minnesota

Phone: EMerson 1393

Branch: 8762 Holloway Drive, Los Angeles

OFFICERS AND DEPARTMENT HEADS

Reid H. Ray, *President*

William Ringold, *Secty and Treasurer*

Saul Elkins, *Vice Pres. and Producer*

Frank J. Havlicek, *Vice President*

SERVICES: Production, sale and distribution of television syndicated packaged films.

FACILITIES: Studio, sound recording, creative staff. Distribution.

RECENT PRODUCTIONS AND SPONSORS

TV. MOTION PICTURES: *Sporting Chance* (26 minute programs, in series); *Sports Album of Fame* (13 minute programs, in series).

Missouri

THE CALVIN COMPANY

1105 Truman Road

Kansas City 6, Missouri

Date of Organization: 1931

OFFICERS AND DEPARTMENT HEADS

F. O. Calvin, *President*

Lloyd Thompson, *First Vice President*

Larry Sherwood, *Vice-Pres. & Gen. Sales Mgr.*

Neal Keehn, *V. P. in Charge of Services*

Frank Barhydt, *V. P. in Charge of Productions*

James Sund, *V. P. in Charge of Manufacturing*

B. C. Calvin, *Secty-Treasurer*

Dick Bulkeley, *Executive Director*

James Hash, *Comptroller*

Leonard Keck, *Operating Manager*

Ken Moran, *Business Manager*

Maxine Covell, *Office Manager*

SERVICES: 16mm color sales and sales training films; service work for other producers and for universities.

FACILITIES: 8,000 sq. ft. studio space; location equipment for three crews; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome processing; 12 editing rooms; two sound studios with six channels, four phono, recording equipment for film, tape, wax, magnetic film; six full-time directors; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seeing Is Believing* (Caterpillar Tractor Co.); *Trouble With Poits* (B. F. Goodrich Co.); *The Dirty Look* (Gulf Oil Corp.); *The Joanna Story* (Joanna Western Mills); *Deep Waters* (Layne & Bowler, Inc.); *Pay Dirt* (Lion Oil); *King Basketball* (Official Sports Films); *The Mice Will Play* (Phillips Petroleum Co.); *The Sound of America* (Southern Pine Association).

St. Louis

CONDOR FILMS, INC.

1006 Olive Street

St. Louis 1, Missouri

Phone: MAin 8876

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Arthur E. Wright, Jr., *President*

Bradford Whitney, *Vice President*

Walter S. Craig, *Dir. of Photog.*

Otto Rauhut, *Chief Sound Engineer*

E. K. Stoepelwerth, *Cameraman*

Victor C. Lewis, Jr., A.C.E., *Editor*

SERVICES: 16mm and 35mm commercial, industrial, training, sales, and television motion pictures. TV commercials. Sound slidefilms.

FACILITIES: Sound stage. Mitchell and Bell & Howell cameras. Fearless Panoram dolly. Movielas. Magnetic recording (17 1/2mm and 3/4 in.). Six-channel mixing, completely interlocked. Super-sonic galvanometer-type optical recorder. Complete creative, writing, and production staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Assignment 103* (St. Louis Community Chest); *Out of the Shadow* (Boys Town of Missouri); *Road to Citizenship* (St. Louis Girl Scout Council); *Once Upon the Wabash* (Wabash Railroad Company); *Seal of Excellence* (in production) (Monsanto Chemical Company).

SOUND SLIDEFILM: *The Division 38 Story-Merchandising* (Sears, Roebuck & Co.).

TV COMMERCIALS: for Anheuser-Busch, Inc.; International Shoe Co.; Steelcase Paint Co.; Krey Packing Co.; Meletic Sea Food Co.; etc.

PREMIER-HARDCASTLE PRODUCTIONS

3033 Locust St.

St. Louis 3, Mo.

Phone: Newstead 3555

Branch: 818 Olive St. Phone: CEntral 7620

Date of Organization: 1948

OFFICERS AND DEPARTMENT HEADS

Theodore P. Desloge, *General Manager*

J. H. Hardcastle, *Asst. Manager*

Wilson Dalzell, *Sound*

Roger E. Leonhardt, *Production*

Richard Hardcastle, *Photography*

SERVICES: 16mm and 35mm films for industry, public relations, religious and civic organizations; TV commercials; sound slidefilms.

FACILITIES: Motion picture and sound recording equipment; sound stage (2000'); two recording studios; mobile unit for location work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *8 Tons of Champions* (Anheuser-Busch, Inc.); *Troubled Children* (Methodist Children's Home); *No One Alone* (Jewish Federation).

SOUND SLIDEFILMS: *Sales Conference* (The Seven Up Co.); *Purina Learned a Lesson* (Ralston Purina Co.).

TV COMMERCIALS: for Old Judge Coffee; Knapp Monarch Mfg. Co.; Southwestern Bell Telephone Co.; St. Louis Community Chest; Tigrett Enterprises, etc.

(CONTINUED ON THE FOLLOWING PAGE)

WEST CENTRAL

St. Louis: continued

* * *

Wilding Picture Productions

WILDING PICTURE PRODUCTIONS, INC., 4378 Lindell Boulevard, St. Louis, Missouri. Phone: LUcas 0986. James Darst, in charge.
Under supervision of Geo. L. Schuyler.

Wisconsin

FILM ARTS CORPORATION

1032 N. Sixth St.

Milwaukee, Wisconsin

Phone: BR. 6-5670

Date of Organization: 1927

OFFICERS AND DEPARTMENT HEADS

A. K. Hadley, *President*

Harlan P. Croy, *General Manager, Treasurer*

SERVICES: 16mm and 35mm industrial, sales training motion pictures; sound slidefilms, slides; TV commercials and shorts. Complete 16mm and 35mm lab service.

FACILITIES: 16mm and 35mm cameras; lighting equipment for studio or location; stock and special sets; recording facilities (magnetic, disc, and film). 16 and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *First Time In History* (Schlitz Brewing Co.); *Family Cruise, Outboard Style* (Evinrude Motors); *Quality Canning* (Clyman Canning Co.).

SOUND SLIDEFILMS: *Reference Call*; *Better Ways to Health* (West Bend Aluminum Co.).

VERNON J. KRAFT FILM PRODUCTIONS

840 N. Plankinton Avenue

Milwaukee 3, Wisconsin

Phone: Marquette 8-6472

Date of Organization: 1937

OFFICERS AND DEPARTMENT HEADS

Vernon J. Kraft, *Partner*

Frances M. Kraft, *Partner*

SERVICES: Industrial, sales and job training and sports entertainment motion pictures and slidefilms.

FACILITIES: Maurer and Bell & Howell cameras; lights, stage block and cables for interiors and exteriors; animation department; script writing.

RECENT MOTION PICTURES AND SLIDEFILMS (Reference details on recent productions & sponsors not submitted.)

The Buyer's Guide to Good Films

♦ The many thousands of business concerns, trade groups, government bureaus and advertising agencies who now buy and use this Production Review look to these up-to-date references on recent productions and sponsors for dependable buying guidance. Preview and check with sponsors listed to assure satisfaction. The best sources appear in these pages.



Texas

GULF COAST FILMS, INC.

309 Oil and Gas Building

Houston 2, Texas

Phone: Blackstone 5471

Branch: 9 W. 61st St., New York City

Phone: Circle 6-0191

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS

Robert Yarnall Richie, *President*

Virginia G. Richie, *Secretary-Treasurer*

Fredrick W. Bryant, *New York Sales Rep.*

SERVICES: Motion pictures, Richie-graphs, slidefilms and still photography, b&w or color. Scripting and story board treatments. Counsel on distribution.

FACILITIES: Mitchell cameras, complete lighting

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *100 Years in Texas* (Southern Pacific Lines); *Make No Mistake* (Geophysical Service). Only sponsors listed.

* * *

JAMIESON FILM COMPANY

3825 Bryan Street

Dallas, Texas

Phone: TEnnison 8158

Date of Organization: 1916

OFFICERS AND DEPARTMENT HEADS

Hugh V. Jamieson, *Manager*

Bruce Jamieson, *Manager, Sound and Laboratory*

Hugh V. Jamieson, Jr., *Production Manager*

Dean Babbitt, *Writer-Director*

Robert Alcott, *Camera Department*

Hope Peters, *Kodachrome color correction*

SERVICES: Industrial, educational, training and sales promotion motion pictures, 16mm and 35mm; short advertising subjects for theatres and television; sound adding service.

FACILITIES: Studio and sound stage, RCA 16mm and 35mm sound, synchronized sound shooting, 16mm and 35mm; laboratory service; Kodachrome printing with scene-to-scene color correction; animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Air Force Fire Power* (U. S. Air Force); *Killers on the Highway* (State of Mississippi); *Your Highway Patrol* (State of Tennessee); *Canine Comments* (13 TV shows); *Betsy and the Magic Key* (39 TV Shows).

* * *

Robert Yarnall Richie Productions

ROBERT YARNALL RICHIE PRODUCTIONS, INC.,

309 Oil and Gas Building, Houston 2, Texas.

Phone: Blackstone 5471.

(see complete listing under New York City)

TEXAS INDUSTRIAL FILM COMPANY

919 M & M Building

Houston 2, Texas

Phone: Charter 9371

Date of Organization: 1945

N. Don Macon, *Owner and Operator*

SERVICES: Industrial training and sales promotion motion pictures, 16mm sound, color; 35mm sound slidefilms. Extensive specialized experience in production of INSECT films.

FACILITIES: 16mm camera and lighting equipment; disc, magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Personnel for writing and direction.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pollination of Alfalfa*, *The Alfalfa Weevil and Its Control*, *The Spittlebug and Its Control* (Hercules Powder Company); *The Steel Industry in Texas* (Humble Oil & Refining Company); *The Twin Blast Rock Bit* (Reed Roller Bit Company).



Colorado

THOS. J. BARBRE

MOTION PICTURE PRODUCTIONS

1215 E. Virginia Avenue

Denver 9, Colorado

Phones: RAce 4605 and 4606

OFFICERS AND DEPARTMENT HEADS

Thos. J. Barbre, *Owner, Manager, Producer*

Paul Emrich, *Recording Director*

Don Hoffman, *Director of Photography*

SERVICES: 16mm production from script to screen; color; sound; public relations and sales films.

FACILITIES: Maurer Cameras and 100,000 watts lighting equipment; sound-on-film recording, 16mm magnetic, disc; Maurer six track sound track and generator; editing; animation and titling equipment and staff; recorded music library and staff organizer; editors; script writer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pay Dirt!* (Gardner-Denver Company); *You're Telling Us* (Great Western Sugar Company); *Men of Mines* (Colorado School of Mines); *Goin' Fishing* (State of Colorado).

TV COMMERCIALS FOR: Colorado Fuel & Iron Corp. and Gates Rubber Company.

JEAN M. F. DUBOIS MOTION PICTURES

(THE JEAN DUBOIS COMPANY)

2214 Dahlia Street

Denver 7, Colorado

Reference details on recent productions and sponsors not submitted

(CONTINUED ON FOLLOWING PAGE 84)

IT'S GOOD BUSINESS TO USE *Revere*

TAPE RECORDING



REVERE TAPE RECORDER—Takes dictation, records important meetings, speeches, inventory, production details! Reviews important points for sales or employee training. Permits sales staff to practice and improve sales technique. Doubles as an entertainer at company social affairs.

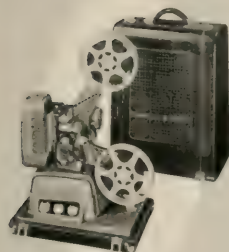
Model T-700—Brings you performance and high fidelity heretofore obtainable only in costly professional broadcast equipment. Exclusive index counter permits instant location of any part of recorded reel. Automatic "keyboard" controls. Full two hours play on each 7-inch reel of erasable, re-usable tape. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....**\$225.00**

TR-800—Same as above with built-in radio.....**\$277.50**

Special Studio Models—Speed 7.50

T-10—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....**\$235.00**

TR-20—Same as above with built-in radio.....**\$287.50**



MOVIE PROJECTION

REVERE "16" SOUND PROJECTOR—Projects your sales story at its best! Brilliant, clear, natural picture and true "theater" tone. Lightweight and exceptionally compact—for easy portability from company to company. So easy to thread and operate—your beginning salesman will use it like an expert! 750-watt lamp brilliance; fast 2-inch F 1.6 coated lens. Complete with speaker-carrying case and cord, take-up reel, 1600' reel extension arm, instructions. **\$325.00**

SOUND MOVIES



REVERE SOUND-MOVIE SYNCHRO-TAPE—Increases the value of your old silent films—by adding sound. Use films again and again by changing the message to fit each new business situation. Make revisions quickly, easily. Revere Sound-Movie Synchro-Tape is especially designed to enable you to synchronize picture and sound perfectly. One 5" reel provides sound for 800 feet of 8mm film or 1600 feet of 16mm film. Complete with Synchro-Reflector, directions. Per reel, **\$7.85**

Revere

RECORDING
AND SOUND EQUIPMENT

REVERE CAMERA COMPANY
CHICAGO 16 ILLINOIS

MOUNTAIN STATES:

Denver: continued

ARTHUR G. RIPPEY AND COMPANY
530 First National Bank Building
Denver 2, Colorado

Phone: TABor 0221

Date of Organization: 1943

OFFICERS AND DEPARTMENT HEADS

Arthur G. Rippey, *Managing Partner*
Clair G. Henderson, *Partner, General Manager*
Gilbert N. Bucknum, *Partner, Production Head*
Robert R. Powell, *Asst. Production Head*
Harry A. Lazier, *Partner*

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color; glass slides, black and white and color.

FACILITIES: 16mm camera equipment, portable recording and recording supervision, editing, creative staff, a fully staffed art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *One Million People* (Des Moines Register and Tribune); *Right of Way Brush Control* (Osmose Wood Preserving Company); *Idaho on the March* (Idaho First National Bank); *The Rich Iowa Farm Market* (Des Moines Register and Tribune).

SOUND SLIDEFILM: *Letter to the Leaguers* (Wheat Ridge Foundation).

SONOCHROME PICTURES

2275 Glencoe Street
Denver 7, Colorado

Phone: East 3192

Date of Organization: 1942

Branch: MULTICHROME LABORATORIES
760 Gough Street, San Francisco, California

OFFICERS AND DEPARTMENT HEADS

R. B. Hooper, *Owner-Producer*
George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner, Multichrome Laboratories*

SERVICES: Industrial and civic interest motion pictures, tourist promotion and safety films.

FACILITIES: Sound and color cameras, mobile generator equipment, sound and tape recorders, animation, title and effects departments, color printing, art and writing departments, and TV production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chiropractic Proof* (Spear's Sanitorium); *Destination . . . a Mile High* (Denver Convention & Visitors Bureau); *Farm in a Day* (Douglas Fir Plywood Assn.); *Magic Wonderland* (Colorado State Adv. & Publicity Bureau); *Monument Valley, Hemlock to Headlines* (Denver & Rio Grande Western Railroad).
TV COMMERCIALS: For Curt Freiburger, Max Goldberg and Robertson Advertising Agencies.

Extra Copies Available at \$1.00

You can obtain extra copies of this complete issue sent postpaid on receipt of order containing \$1.00. Write to: 7064 Sheridan, Chicago 26.



Northern California

CAL PICTURES

665 Harrison Street
San Francisco 7, California
Phone: YUkon 6-6038

(see listing of McAlpin in Los Angeles)

MOTION PICTURE SERVICE COMPANY

125 Hyde Street

San Francisco 2, California

Phone: ORdway 3-9162

Date of Organization: 1935

OFFICERS AND DEPARTMENT HEADS

Gerald L. Karski, *President, General Manager*
Harold A. Zell, *Production Manager*
Boris Skopin, *Manager, Title and Trailer Dept.*
Albert Niggemeyer, *Manager, Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films, including series for Standard Oil Company of California, on outstanding events in western states for theatrical release; also special announcement trailers for theatres, promotion trailers and TV commercials.

FACILITIES: 16mm and 35mm laboratories; title and animation equipment; art department; preview and cutting rooms; Stancil-Hoffman Magnetic Tape Recording, 16mm & 35mm film recording; script-to-release print facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Date Festival*, *Columbia Basin Water Festival*, *Road to Hantown* (Standard Oil Co. of California).

TV COMMERCIALS: for Peet Soap, Italian Swiss Colony Wines, Calo Dog Foods, Daylight Savings Campaign, Harvey-Nash Automobile Agency.

* * *

W. A. PALMER FILMS, INC.

611 Howard Street
San Francisco 5, California
Date of Organization: 1936

OFFICERS AND DEPARTMENT HEADS

W. A. Palmer, *President*
H. B. Butler, *V.P.-Treas.*
F. E. Boothe, *Comptroller*
Florence H. Dieves, *Prod. Dir.*
Joseph P. Dieves, *Camera*

SERVICES: Industrial public relations and sales training films; sound slidefilms; television films and spot commercials; kinescope, 16mm and 35mm.

FACILITIES: Studio and location photography; sound recording including film, magnetic film, tape and disc, multiple channel dubbing and Interlock; color and black and white printing, and 16mm optical printer; Kinescope; 35mm Moviola and editing equipment; animation art; writers and editors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Friend in the Cupboard* (California Cling Peach Advisory Board); *The*

W. A. Palmer Films: continued

Doctors' Plan (Calif. Physicians' Service); *A Century of Light* (Pacific Gas and Electric Co.).
Recording, editing and printing of the following: *Matto Grosso Journey*, *Wind and Spray*, *Handling Pipe Around Drilling Rigs* (Standard Oil Company of California); *Kirkuk to Banias*, *A.U.B., New Fuel for New England*, *Cerro Bolivar* (Bechtel International Corporation); *Kilowatt Builders* (Pacific Gas and Electric Company); *Operation Snow Shovel* (Pacific Telephone & Telegraph Co.); *California State Parks, Yours to Choose* (University of California); *Radiation Hazards Control*, *Operation Sample*, *No Comedy in Errors* (General Electric Company); *Boeing Presents* (Boeing Airplane Company).
Television: *Standard Hour* (sound recording and filming via Palmer television recording system) (Standard Oil Company of California); *Television Tales* (sound recording and filming via Palmer television recording system, KING-TV, Seattle).

SOUND SLIDEFILMS: *Showing a Property* (University of California); *Free Tire Inspection* (Standard Stations, Inc.).

* * *

Rocket Pictures, Inc.

ROCKET PICTURES, INC., 681 Market St., San Francisco, California. Phone: YUkon 2-3625.
Harry G. Swift.
(Complete listing under Los Angeles area)

PHOTO & SOUND PRODUCTIONS

116 Natoma Street

San Francisco 5, California
YUkon 2-3986

Date of Organization: 1938

OFFICERS AND DEPARTMENT HEADS

Donald M. Hatfield, *President*
Charles A. Larrance, *Director*
Fred P. Barker, *Art Director*
William C. Eymann, *Chief Cinematographer*
James B. Gahan, *Production Coordinator*
Rosemary Dolan, *Research Department*
Louis A. Humason, *Director of Sales*

SERVICES: Public relations, sales, documentary and training films; medical motion pictures; television program and commercial films; slide-films, filmstrips.

FACILITIES: 35mm Eclair and 16mm Maurer cameras and recording systems; sound and silent stages; complete editing equipment for 35mm and 16mm; animation department: creative staff; contract script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *As the City Sleeps* (U. S. State Dept.); *Adjustments for Accuracy* (Magna Engineering Corp); *Prenatal Care*, *Postnatal Care* (Medical Films, Inc.).

SOUND SLIDEFILMS: *Industrial Lubricants* (Standard Oil of California); *Coast Counties Annual Report* (Coast County Gas & Electric Co.).

TV COMMERCIALS: 122 TV commercials produced in 1952.

Northern California

WALTER A. RIVERS & ASSOCIATES
28 Geary Street
San Francisco 8, Calif.
Phone: SUtter 1-1284

Studio in Burlingame, California
Date of Organization: 1949

OFFICERS AND DEPARTMENT HEADS

Walter A. Rivers, *President*
Donald A. Rivers, *Exec. Vice President*
Walter Wise, *Production Manager*

SERVICES: General motion picture production, specializing in films for industry, television, public relations and sales training.

FACILITIES: Auricon sound cameras; recording system, film and tape; titles and animation; writing; editing and art staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Soviet Union's Cannon Fodder* (Committee for a Free Asia); *S. F. 49ers 1951 Highlights* (Goebel Beer Co.); *A Hospital Is People* (Mt. Zion Hospital); *Maimonides* (Maimonides Health Center); *The Curtain of Time* (own sponsorship for television release).

For Extra Copies of This Issue write BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26. \$1.00 per copy, sent postpaid.

METROPOLITAN LOS ANGELES

ACADEMY PRODUCTIONS
7934 Santa Monica Boulevard
Hollywood 46, California
Phone: Hollywood 9-5873
Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

Edward L. Gershman and C. Moray Foutz, *Partners*
Arthur Babbitt, *Supervising Director*
William Lightfield, *Production Manager*

SERVICES: Motion pictures and animation, both 16mm and 35mm.

FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS

TITLES UNKNOWN but sponsor references provided include General Electric Company; McGraw Hill Book Co.; J. Walter Thompson Co.; Champion Spark Plug; and Pan American Airways.

ALL SCOPE PICTURES, INC.
7525 Beverly Boulevard
Hollywood 36, California
Phone: WYoming 1128
Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Gordon S. Mitchell, *President*
C. D. Owens, *Vice President*
La Nell B. Mitchell, *Secretary-Treasurer*
Norval D. Crutcher, Jr., *Production Mgr.*

SERVICES: Industrial, public relations, education-

GENE K. WALKER PRODUCTIONS

465 California Street
San Francisco 4, California
Phone: YUkon 6-2891

Date of Organization: 1938

Studio at 629 Commercial Street, San Francisco, California. Phone: YUkon 2-4181

OFFICERS AND DEPARTMENT HEADS

Gene K. Walker, *Sole Owner*
Walter Wise, *Production Manager*
George Inselman, *Asst. Production Manager*
Hugh Boddien, *Asst. Production Manager*
Bruce S. Sedley, *Chief Sound Technician*

SERVICES: Camera, lighting, titling, editing, animation, sound, color service for industrial and documentary motion pictures; slidefilms and filmstrips; corollary visual aids.

FACILITIES: 4-unit Stencil-Hoffman 17½mm magnetic tape recording, plus interlock; 16mm film recording; laboratory; Type A and B animation equipment and staff; creative staff with two full-time writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Snow on the Run* (Southern Pacific Company); *Dipstick Dividends* (Standard Oil Co. of California); *The Bounty of the Forest* (Western Pine Association); *Chicago Market Report* (Union Stock Yard and Transit Company).

al and training films. TV commercials and theatre ad films. Live action, animation and/or stop motion production.

FACILITIES: Sound stage, cutting rooms and projection room; animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Good Wrinkles* (California Prune & Apricot Growers Assn.); *In Flight Re-fueling* (U. S. Air Force); *Les Voyage de George Grenet* (Madelene Films, Paris, France).
SOUND SLIDEFILM: *Good to Feel Good* (California Prune & Apricot Growers Assn.).

TV COMMERCIALS and theatre ad films for SOS Corp.; Rosefield Packing Corp.; Lewis Milani Food Co.; Erwin-Wasey Co.; Sunsweet Prunes; Newport Soap Co.; etc.

APEX FILM CORPORATION

General Service Studios
1040 No. Las Palmas
Hollywood 38, California
Date of Organization: 1945

Branch Office: 38 E. 57th St., New York, N.Y.

Jack Chertok, *President*
Harry H. Poppe, *Associate Producer*

RECENT PRODUCTIONS AND SPONSORS

(Reference details on recent productions & sponsors not submitted.)

AUDIENCE TESTED PRODUCTIONS, INC.

2330 W. Third St.
Los Angeles 5, California
Phone: DUmkirk 7-4274

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Bernard D. Cirlin, *President*
Paul Burnford, *In Charge of Production*
Harold Braun, *Chief, Writing*
Milton Zolotow, *Art Director*

SERVICES: Industrial, public relations, training films.

FACILITIES: 16mm and 35mm cameras, lighting. Complete facilities for pre-testing films with the patented Audience Reactograph. Complete art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Securely Yours* (Kwikset Locks Inc.); *Powdered Metallurgy* (Powdered Metal Division, Kwikset Locks, Inc.); *Home Ventilating* (Marvin Manufacturing Co.). Only 1952 title references provided.

CATE & MCGLONE

1521 Cross Roads of the World
Hollywood 28, Calif.
Phone: GLadstone 1118

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

T. W. Cate, *Partner*
E. D. McGlone, *Partner*
Charles Cahill, *Production Manager*

SERVICES: Sales promotion, training, public relations, informational motion pictures and TV films; color films and location work.

FACILITIES: 16mm photographic equipment, portable lighting equipment, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Day In Court* (International Harvester Company); *Scotty Wins Her Wings* (United Air Lines); *Case of the Mileage Masters* (General Petroleum Corporation); *Watercolor Painting* (Brandt-Dike Art School); *A Family Portrait* (Roy Rogers Enterprises).

TV COMMERCIALS: spots and chain breaks for N. W. Ayer & Son, Inc. Client: United Air Lines.

PAT DOWLING PICTURES

1056 So. Robertson Boulevard
Los Angeles 35, California
Date of Organization: 1940

Pat Dowling, *Owner*

T. J. Stanton, *Production* Ray Lockert, *Cutting*
SERVICES: Industrial job training, public and civic relations, educational and theatrical motion pictures and slidefilms.

FACILITIES: Equipment for production of sound and color motion pictures and slidefilms; art department and creative staff.

(CONTINUED ON THE FOLLOWING PAGE)

LOS ANGELES AREA:

Pat Dowling Pictures: continued

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Hawaiian Story* (Hawaiian Sugar Planters' Association); *Your Red Feathered Friends* (Honolulu Community Chest); *When Your Ship Comes In* (Castle and Cooke Ltd.); *Desert Whipping Post*; *Making Room for Payload* (International Harvester Company).

SOUND SLIDEFILM: *Public Relations for Business and Professional People* (syndicated subject for direct sales). *The Pioneer Fire Room* (educational filmstrip, silent).

DUDLEY PICTURES CORPORATION AND DUDLEY TELEVISION CORPORATION

9908 Santa Monica Boulevard
Beverly Hills, California

Phone: CRestview 1-7258

Cable address: Dudleypic

Date of Organization: 1947

Dudley Television Corporation: 1951

Branch Office: 501 Madison Avenue
New York, N. Y. Phone: ELdorado 5-1076

OFFICERS AND DEPARTMENT HEADS

Carl W. Dudley, *President*

Don McNamara, *Vice President*

Herman Boxer, *Vice President*

Eugene H. Barnes, *Secretary and Treasurer*
Writers: James Bloodworth, Charles Tedford,
David Chandler, Carl Dudley, Herman Boxer

Directors: Will Jason, Harvey Dwight, Alan Miner, Richard Evans, Richard Carlson, Herman Boxer, Arthur Pierson and Carl Dudley

SERVICES: Industrial, theatrical, educational and television motion pictures and slidefilms.

FACILITIES: Own studio, stage, lights, cutting room, sound and color production equipment, cameras, printing; color film library; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Japan Reborn* (California-Texas Oil); *Seeing Is Believing* (Martin Motors); *Flight to Ceylon*; *Flight to Singapore* (TWA); *Super-Chief* (Santa Fe); *The Nickel Plate Story* (Nickel Plate Railroad); *The Tenth Man* (Union Pacific); *More Profit Per Acre* (Am. Jersey Cattle Clubs); *In War and Peace* (Southwestern Public Service); *Highways and Byways, U.S.A.* (Farm Roads Foundation); *The Magic Stone* (Great Lakes Carbon Corp.) *The Story Behind a Symbol* (Assn. of American Railroads); *Washington, Capitol City* (Capitol Airlines); *Mr. Lincoln Goes to Gettysburg* (Western Maryland Railroad); and others.

JERRY FAIRBANKS PRODUCTIONS

6052 Sunset Boulevard

Hollywood 28, California

Phone: HUdson 2-1101

Date of Organization: 1929

BRANCH: 520 North Michigan Ave., Chicago, Ill. F. McHugh, representative.

Jerry Fairbanks Productions: continued

OFFICERS AND DEPARTMENT HEADS

Jerry Fairbanks, *President, Exec. Prod.*

Donald A. Dewar, *Vice President, Bus. Mgr.*

Raoul Pagel, *Studio Production Mgr.*

Robert Scrivner, *Client Relations, Location Mgr.*

Leo Rosencrans, *Story and Creative Head*

SERVICES: Industrial, theatrical and television motion pictures.

FACILITIES: 18 camera units; 16mm and 35mm sound recording; Multicam process; editing; animation; 16mm and 35mm optics; Duoplane process; film and music libraries; art and creative staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America for Me* (Greyhound); *The Magic Wheel* (National Cash Register Co.); *All This and Beauty Too* (Chrysler Corp.); *The McGurk Way* (Fruehauf Co.); *Serving Truckers Is Our Business* (Firestone Tire & Rubber Co.).

THE GEORGE FOX CORPORATION

6671 Sunset Boulevard

Hollywood 28, California

Phones: Administration: Hillside 2242

Production: GLadstone 2435

Studio: HOLlywood 9-2895

Editing and Laboratory: HOLlywood 9-1441

Date of Organization: 1935

OFFICERS AND DEPARTMENT HEADS

George S. Fox, *President*

R. L. Fox, *Secretary*

D. R. Fox, *Vice President*

D. Rothenberg, *Service Manager*

Justin Wenner, *Sales Manager*

Russ Dyson, *Director, Animation*

SERVICES: Production organization and service on industrial, television, theatrical, and animation films.

FACILITIES: Mitchell camera equipment; tape and film recording; dubbing rooms; music scoring rooms; 6,000 square feet production stage, standing sets; editing, art, and script departments; animation art and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Weekly sales promotion production for Los Angeles Times; *The Easy Way Smokey Says*; (Forestry Dept. State of California); *Final Impression* (PIA of California); *Your Vote* (California Republicans).

GRAPHIC FILMS CORPORATION

(Associated with Photo & Sound Productions, San Francisco)

1618 North Las Palmas Ave.,

Hollywood 28, California

Phone: GRanite 2191

Address of Photo & Sound Productions:

116 Natoma St., San Francisco 5, Cal.

Phone: YUkon 2-3166

Date of Organization: 1941

OFFICERS AND DEPARTMENT HEADS

Lester Novros, *President*

Julius Berle, *Secretary Treasurer*

Noel Leigh-Taylor, *Sales Representative*,

Graphic Films: continued

SERVICES: Production of animated and live-action films for industry, government and schools.

FACILITIES: Animation department including stand for 16mm and 35mm; Bell & Howell standard; 35mm cameras; 16mm Cine-Special. Cutting and screening rooms. Permanent staff.

RECENT PRODUCTIONS AND SPONSORS

SOUND SLIDEFILMS: *A Little Light on Windows* (Reynolds Metals Co.); *Meet Bill Doe*; *Make Mine Motor Oil*; *Battle of Wear*; *Your Advertising Support* (Union Oil Co. of California); *Oil Taxes* (Western Oil and Gas Association). ANIMATION SEQUENCES: for *Yardstick for Tomorrow*; *Inflation* (Encyclopaedia Britannica Films); special consultants on Air Force research projects through the University of Southern California.

* * *

GEORGE HALLICAN

7934 Santa Monica Boulevard

Hollywood, Calif.

Phone: HOLlywood 9-7962

Date of Organization: 1945

Subcontract service on industrial, educational or television films only. No studio facilities.

PAUL HOEFLE PRODUCTIONS

7934 Santa Monica Boulevard

Los Angeles 46, California

Phone: HOLlywood 9-2001

Date of Organization: 1939

Branch: 201 Linwood Ave., Canton, Ohio.

OFFICERS AND DEPARTMENT HEADS

Paul L. Hoefler, *President*

E. M. Bennett, *Vice President*

Ruby Newstrand, *Secretary-Treasurer*

SERVICES: all types of 35mm and 16mm color-sound films on a world-wide basis.

FACILITIES: camera equipment (Mitchell, Bell & Howell); sound truck; studio lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Arizona, Land of Color & Contrast* (Standard Oil of California); *African Voyage* (Farrell Steamship Lines); *The Tuna Story* (Westgate-Sun Harbor Co.); plus two films for direct sales: *South Africa*; *Victoria Falls, The Smoke That Thunders*.

* * *

THE JAM HANDY CORPORATION

THE JAM HANDY CORPORATION, INC., 7046 Hollywood Boulevard, Los Angeles 28, California. Phone: HEMPstead 5809. (Service office, not sales.)

(see complete listing under Detroit, Mich.)

MCALPIN PRODUCTIONS

4063 Radford Avenue

North Hollywood, California

Phone: SUnet 3-5826

Date of Organization: 1948

(see listing of Cal Pic in San Francisco)

(CONTINUED ON FOLLOWING PAGE 38)

NOW *you can reach that* ***larger, more responsive audience***

A UNIQUE FILM DISTRIBUTION SERVICE . . .

offering sponsors
of industrial films
mass coverage or pinpoint
penetration
at lowest
per-viewer cost.

For 42 years we have been telling industry's story to America by reaching active, responsive viewer-groups on a nation-wide basis.

Our strategically-located, wholly-owned and operated libraries are key distribution points for reaching the more than 80,000 regular film-using organizations on our roster.

Aggressive, imaginative film promotion assures sponsors of maximum mileage from their prints; modern methods of handling and shipping keep prints continuously on the move.

At a remarkably low cost per viewer your films will be seen by the audiences you desire. (The cost is *even lower* where films are cleared for TV. Our TV case histories make exciting reading. Send for our *TV Portfolio* today!)

Sponsors receive advance notices of all showing for dealer or special tie-ins. Detailed, cumulative monthly reports give an accurate picture of audience reaction and film impact.

Investigate what we are doing for 65 leading organizations...*discover* what we can do for you!

The story of our market-wise distribution is told in *The Millions that Meet to See and Hear*. Send for your copy today: write Dept. BS.



"HOW TO CATCH A COLD"
For Kleenex, by Walt Disney Productions



Firestone's
"LIBERIA—AFRICA'S ONLY REPUBLIC"



Greyhound's
"SHORTEST WAY HOME"

Three of
the more than 125
Association Films'
Pace-Setters

ASSOCIATION FILMS, INC.

"America's Foremost Distributor of Industrial Films"

Headquarters: 347 Madison Avenue, New York 17, N.Y.

Branches: Ridgefield, N.J., Chicago, San Francisco, Dallas



* * *

MERCURY INTERNATIONAL PICTURES, INC.

6611 Santa Monica Boulevard
Hollywood 38, California
Phone: GLad-stone 1101

Date of Organization: 1948

BRANCH: 251 E. Grand Ave., Chicago 11, Illinois.
Phone: DElaware 7-3934. (Tempo, Inc.)

OFFICERS AND DEPARTMENT HEADS

V. E. Ellsworth, *President*
David L. Monahan, *Vice President*
G. C. Cable, *Secretary*
Robert W. Larson, *Production Head*
Mary O. Eastus, *General Manager*

SERVICES: Creation and production of motion pictures, TV commercials, and sound slidefilms for industry, public and civic relations; sales, sales training, product promotion, etc. Script to finished film. 16mm and 35mm color and b/w.

FACILITIES: Studio, sound stage; 16mm and 35mm Mitchells and 16mm Cine Special cameras; arc and incandescent illumination, grip, interior and exterior production; 16mm and 35mm projection; projection and rehearsal rooms; scene design and set construction; art department; story boards, mockups, miniatures and special effects. Fully equipped cutting rooms, dressing and makeup rooms; adjoining mixing booth, commentators' booth; 35mm sound recording. Still department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *By An Emperor's Quill* (Western Beet Sugar Producers); *Climate As You Like It* (Insulation Board Institute); *Arosa Ski Holiday* (Henke Ski Boots-Specialty Importers, Inc.); *The Hoffman Story—1952* (Hoffman Radio Corporation); *Meet John Gardner* (Rose Hills Memorial Park Assn.); *Winter In The Sun* (Big Bear Lake, Calif.).

SOUND SLIDEFILMS: 4 sales subjects for Hoffman Radio Corp.

TELEVISION: *Hollywood Guest Stars* (Mike Stokely). Sponsor: Elgin American and Certina Watches. 35 TV spot commercials for Interstate Bakeries, Inc.; 11 TV spots for Hoffman Radio Corp.

NEW WORLD PRODUCTIONS

5746 Sunset Boulevard
Hollywood, California
Phone: HOLlywood 9-5827

Date of Organization: 1939

BRANCHES: 224 N. Glenwood Street, Peoria, Illinois. 49 W. 12th. New York, N. Y., Statler Bldg., Boston, Mass.

OFFICERS AND DEPARTMENT HEADS
T. C. Robinson, *in Charge of Production*
Tommy Atkins, *Production Manager*
Michael Road, *Director*
Phil Robinson, *Director*

New World Productions: continued

Art Scott, *Animation Director*
Sterling Barnett, *Head Cameraman*
Ed. Haire, *Editor*

SERVICES: Industrial, educational and television motion pictures, 16mm and 35mm sound and color; live action and animated cartoon films.

FACILITIES: Camera and lighting equipment; animation department; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heritage* (Anti-Defamation League, Catholic Youth Organization, United Christian Youth Movement); Balance of references on television only: *The Peggy O'Neil Show* (15 minute, twice weekly program); *What Do You Know?* (15 minute, weekly); *The Happy Hunters* (half-hour programs). Special music production for 17 Ford Theatre programs.

POLARIS PICTURES, INC.

5859 W. Third Street
Los Angeles 36, California

Phones: YOrk 8058 and WEbster 3-4608

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Juan C. Hutchison, *President, General Manager*
Perry King, *Vice President, Executive Producer*
Art Scott, *Animation Producer*
Jack Johnston, *Camera*
Harris Gable, *Script*

SERVICES: Animation, titles, sound recording (magnetic) sound printing. Complete facilities for production.

FACILITIES: Animation stand (heavy duty 35mm-16mm). Cameras (Reeves, Mitchell, Bell & Howell, Cine Specials), lights, magnetic sound (17½mm), location trucks, grip equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *We Call It Big Creek* (Southern Calif. Edison Company); *Flight Through Instrument-series* (U. S. Navy); *Nitchi Tikoni* (El Paso Natural Gas Co.); *Rust* (Richfield Oil Corp.); *Let's Have Safe Heating and Home Made Climate* (Southern California and Southern Counties Gas Co.).

* * *

REID RAY TELEVISION PRODUCTIONS, INC.

8762 Holloway Drive
Los Angeles, California

Phone: CRestview 1-4080

(See Complete listing under St. Paul, Minn.)

ROLAND REED PRODUCTIONS, INC.

275 So. Beverly Drive
Beverly Hills, California

Phone: CRestview 6-1101

Date of Organization: 1932

OFFICERS AND DEPARTMENT HEADS

Roland D. Reed, *President*
Guy V. Thayer, Jr., *Vice President*
Hazel Hall, *Director*
Walter Streng, *Director of Photography*
Roy Luby, *Editorial Supervisor*

Roland Reed Productions: continued

SERVICES: Sponsored training, public relations, consumer sales and religious films; television commercials and features.

FACILITIES: Major studio equipment and technicians: creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ellis in Freedoland* (Westinghouse Electric Corp.).

TELEVISION: Weekly programs for *Trouble with Father* (General Mills, Inc.); *Beulah Show* (Proctor & Gamble); *Mystery Theatre* (Sterling Drug Company); *My Little Margie* (Philip Morris); *Rocky Jones* — *Space Ranger*.

* * *

FREDERICK K. ROCKETT COMPANY

6063 Sunset Boulevard
Hollywood 28, California

Phone: Hillside 3183

Date of Organization: 1924

OFFICERS AND DEPARTMENT HEADS

Frederick K. Rockett, *General Manager*
Alfred King, *Production Head*
Eric Strutt, *Editorial*
James Conley, *Studio Superintendent*
Jay Adams, *Camera Department Chief*

SERVICES: Industrial motion pictures, slidefilms and television programs and commercials, 16mm and 35mm.

FACILITIES: Studio with camera and sound recording equipment; sound stage; standing sets, lighting and electrical equipment, animation and trick film apparatus; dressing rooms; cutting and projection rooms; wood and metal shops; location trucks; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oklahoma and Its Natural Resources* (Sinclair Refining Company); *A Town is Born* (Richfield Oil Corp.); *Mickey's Big Chance* (American Automobile Assn.); *Thirty-Six Miles to Saugus* (Auto. Club of So. California); *Building Construction* (U. S. Navy).

* * *

ROCKET PICTURES, INC.

6108 Santa Monica Boulevard
Hollywood 38, California

Date of Organization: 1943

BRANCHES: 5809 Harvard Road, Detroit, Michigan; Phone: Tuxedo 2-7762; George Netschke, 554 West Adams, Chicago, Illinois; Franklin 2-7270; J. Harry Ebbert, 681 Market Street, San Francisco, Calif., YUkon 2-3625; Harry G. Swift.

OFFICERS AND DEPARTMENT HEADS

J. Richard Westen, *President, Gen. Mgr., Production Head*
Harlow Wilcox, *Executive V.P., Treas., Sales Mgr.*
J. Harry Ebbert, *Vice President, Eastern Sales Mgr.*
Kay Shaffer, *Secretary*
Parker Stough, *V. P. Charge of Sales*
Courtney Anderson, *Creative Director*
Don Bartelli, *Production Manager*

Rocket Pictures: continued

SERVICES: Counselors and producers of industrial, sales and personnel training motion pictures, slidefilms and television programs.

FACILITIES: Shooting stages; 16mm and 35mm sound recording; animation department and artists; creative staff; affiliated with laboratories used by major studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Documentary for Santa Barbara Chamber of Commerce).

SOUND SLIDEFILM PROGRAMS: Retail Personnel Human Relations and Career Training (Ronall Drug Company); Public Relations Consumer Education (Prudential Life Insurance Co.); Distributor, Dealer and Consumer Product Selling (McCulloch Motors Corp.); Bank Personnel Training (Bank of America); Product Selling Program (Roberts Company); Sales Personnel Development Series (Pacific Mutual Life Insurance Company).



JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Boulevard
Los Angeles 26, California
Phone: DUnkirk 8-5121

Date of Organization: 1943

BRANCH: 60 E. 42nd Street, New York 17, N. Y.
Phone: MUrray Hill 7-7815. In Chicago: contact Ross Sutherland, Ambassador West Hotel.

OFFICERS AND DEPARTMENT HEADS

John E. Sutherland, President, Gen. Mgr., Writer
Ross M. Sutherland, Exec. Vice Pres.
& Secretary-Treasurer

True Boardman, Writer and Director
George Gordon, Associate Producer, Animation
Roger M. Andrews, Production Mgr.
Charles E. Bordwell, Editorial Supervisor

SERVICES: Complete production of live-action and animation films from research and script through release printing.

FACILITIES: Studio, office buildings and other buildings to house the following: Animation unit complete through camera; Sound stage, flats, electrical equipment, mill and equipment, paint shop, etc.; cutting rooms, completely equipped; projection theatre equipped for both 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Main Street Merchant (J. C. Penney Co. Inc.); What Makes Us Tick (New York Stock Exchange); Take a Look at Tomorrow (Kaiser Aluminum & Chem. Corp.); Meeting the Challenge By Way of Experience (National Carbon Co.); It's Is for Atom (General Electric Company); We're In Old Las (Carlsbad & Jaquelin); 18 Technicolor Minute Movies for General Electric Company and 16 Technicolor Minute Movies for Crosley Div. of Avco Mfg. Corp.

TELEVISION COMMERCIALS FOR: Kroger Coffee Company, Wilson & Co., Crosley Division, Gruen Watch Company.

TELEFILM, INCORPORATED
6039 Hollywood Boulevard
Hollywood 28, California
Phone: Hollywood 9-7205

Dates of Organization: 1938, California;
1946, New York

OFFICERS AND DEPARTMENT HEADS

Joseph A. Thomas, President & Gen'l. Mgr.
Peter Comandini, Executive Producer,
Secretary-Treasurer

Peter Gioga, V. P., Sound Department Chief
Don Harrold, Production Manager

SERVICES: Complete studio and production services in 16mm color and b&w for advertising, training and television entertainment films.

FACILITIES: 16mm and 35mm cameras; sound stage, recording, dubbing, magnetic and sound on film; disc music library; laboratory processing negative, positive, reversal; color duplicating; animation; title press; editing; storyboards, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Roving Camera (65 episodes for TV); Lumber (Labor Management Board); Gantev Story (Hart & Burns); Hard-core-Household (Smelter (Soft Water Assn.); Airbrasive (S. S. White Co.).
TV COMMERCIALS FOR: Sunkist, Stokely, Frozen Foods, General Petroleum, Cresta Blanca, NBC Television, Pontiac Automobiles.

TELEPIX CORPORATION
1515 N. Western Avenue
Los Angeles 27, Calif.
Phone: Hillside 7391

Date of Organization: 1948

BRANCH: 155 E. Ohio Street, Chicago 11, Ill.

OFFICERS AND DEPARTMENT HEADS

Robert P. Newman, President
Dick Lewis, Vice-President

SERVICES: Television and industrial pictures, slidefilms.

FACILITIES: Full motion picture production facilities: animation department, shooting stage, cutting rooms, stage 50x95, 2 cutting rooms, 6 inter-locked magnetic 35mm or 17mm sound channel, 2 Movias, cameras, lights, sound truck, projection room with 35mm and 16mm projects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Story of Dednos (Spring Packing Corp.); You Can Do It Better With Gas (American Gas Assn.); The Burner Test (Macmillan Oil Co.).

SOUND SLIDEFILMS: Cashing in on Courtesy (Ill. Bell Telephone Company); Service Film (Sears, Roebuck & Co.).

TV COMMERCIALS FOR: Friskie Dog Food, Mission Bell Wine, Hammond Organ, Bullock's Department Store, Mission Park.

* * * Bullock's stars appearing over company indicate display advertising elsewhere in this issue.

LOS ANGELES AREA:

Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 5961 Venice Boulevard, Hollywood, California. Phone: WEBster 0183. John Oser, branch manager. (Studio, stage facilities and screening rooms besides administrative offices.)
(see complete listing under Chicago, Ill.)



RAPHAEL G. WOLFF STUDIOS

5631 Hollywood Boulevard
Hollywood 28, California
Phone: GRamite 6126

Date of Organization: 1930

NATIONAL REPRESENTATIVES

NEW YORK: Dieran Nahigian, 330 Park Avenue, Phone: PLaza 5-3306

CHICAGO: Carl Wester, 2103 Orrington Avenue, Evanston, Ill. Phone: DAXis 3-7236

DETROIT: Harold R. Troy, 16852 Meyers Road, Phone: DIamond 1-0654

OFFICERS AND DEPARTMENT HEADS

Raphael G. Wolff, Owner, Executive Chairman
Gerald K. Butterworth, Comptroller
MacDonald MacPherson, Executive Director, Creative Department

Arthur W. Treutelaar, Exec. Studio Supervisor

David Lurie, Exec., Editorial Department
James Moore, Exec. Director, Animation
Sally Assin, Executive Secretary

O. Gail Papineau, Supervisor, Director
Ben Munsey, Supervisor, Director

SERVICES: Industrial, training and institutional motion pictures, sound and color; television programs and commercials.

FACILITIES: Stages and general production equipment; mobile generator units and equipment for location work; permanent staff of editing, animation, music and creative personnel. Stereo motion picture camera and personnel for three-dimensional films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Piercing the Unknown (International Business Machines Corporation); The Canned Meat Story (American Can Company); Floating and Raising (General Electric Company); Sighting in Space (General Electric Corporation); Just Like Magic (Kelvinator Division of Nash-Kelvinator Corporation); Contact! (Cannon Electric Company); All But a Few (Shimadzu); Lightning Machine (General Electric Company); Motion Packaging in the Color Industry (Cromwell-KARO) and others.

A Reference Guide to Production

* This issue lists the entire production community in three pages. Tell the names of only companies in alphabetical order. Check the numbers and their sponsors and a second opportunity to find this information. True or false, advertisement. Read a Guide to the World of Motion.



Oregon

LEONARD DELANO STUDIOS

(Western Colorfilms)
1536 S.E. Eleventh Avenue
Portland 14, Oregon
Phone: EMpire 2139

Date of Organization: 1937

Leonard H. Delano, *Owner-Manager*

(Reference details on recent productions & sponsors not submitted.)

NORTHWEST MOTION PICTURES

1716 Thirtieth Avenue West
Seattle 99, Washington
Phone: GARfield 6391

Date of Organization: 1927

OFFICERS AND DEPARTMENT HEADS

Ray Paulsen, *President*
Edna C. Paulsen, *Vice President*

SERVICES: Industrial, agricultural, training and public relations films. Animated and instructional films.

FACILITIES: Bell & Howell Cameras. 35mm and 16mm, Dual recording, dubbing and music, sets, complete laboratory processing, printing, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two-Way Street* (Facilities Series) and *Two-Way Street* (Market Series) (Washington CoOp Farmers Assn.); *Pacific Power* (Pacific Power and Light Co.); Co-producer of *Malformations of the Heart—Part 2* (University of Washington); Co-producer of *Packaged Cargo* (Howard Staples & Associates).

PHOTO-ART COMMERCIAL STUDIOS

420 S.W. Washington Street
Portland, Oregon
Phone: BR 5411

Founded 1925; Not Incorporated

OFFICERS AND DEPARTMENT HEADS

Claude F. Palmer, *Owner and Manager*
Stivers W. Vernon, *Assistant Manager*

SERVICES: Production typical of area requirements, i.e., agricultural, recreational and industrial subjects.

FACILITIES: Equipment and personnel for "package" productions or specialized services in sound, photographic and laboratory fields; proven still photography methods applied to motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Story of Coos Bay Lumber Co.* (Coos Bay Lumber Co.); *Portland, the City of Roses* (Standard Oil of California); *Your United Fund* (Portland United Fund).

Apply for Listing In These Pages

◆ New and capable production companies desiring listings in these pages are invited to write for listing forms and specific rules for listing acceptance.

Washington

RARIG MOTION PICTURE COMPANY

5514 University Way
Seattle 5, Washington

Phones: KENwood 7400, 7401
and VERNont 6888

Date of Organization: 1935

Incorporation: 1946

OFFICERS AND DEPARTMENT HEADS

Max H. Rarig, *President and Executive Producer*
Grace Turner, *Vice President*
James Lawless, *Account Executive*
Ralph Umbarger, *Production Manager*
John Dubuque, *Chief Sound Technician*

SERVICES: Complete productions, industrial, job training, safety, sales, educational, medical motion pictures; TV programs and spots, institutional films. Custom editing, sound and photography for other producers.

FACILITIES: 16mm B&H Specialist. B&H-70, 400' magazines, blimps, sync motors, Westrex 16mm Magnetic Recorder; mixing, recording and dubbing studio. Research and writing and distribution of films. Lighting and location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seaborne Cargo* (Weyerhaeuser Steamship Company); *The Enemy is Fire* (Washington & Oregon Forest Fire Assn.); *African Safari* (Frederick & Nelson); *Classroom in the Cascades* (Washington State Department of Education); *Hauling Logs* (Loggers Assn.).



ASHLEY & CRIPPEN LIMITED

196 Bloor Street West
Toronto, Ontario

Phone: KINGSdale 7904

Date of Organization: 1942

OFFICERS AND DEPARTMENT HEADS

Dan Gibson, *President*

W. R. Gibson & W. H. Gibson, .
Vice Presidents

G. J. Campbell, *Secty.-Treas.*, *Gen. Mgr.*
Joel Aldred, *Sales Mgr. & Creative Dir.*

RECENT PRODUCTIONS AND SPONSORS

(Reference details on recent productions & sponsors not submitted.)

Monde Ameliorée (Dufresne Engineering); *The Power to Grow* (Consolidated Mining, Smelting & Power Co.); *Fundy Holiday* (National Parks of Canada); *That Man May Fly* (Canadian Pacific Airlines Ltd.); *The Golden Leaf* (Imperial Tobacco Co. of Canada Ltd.); *Canadian Pattern* (Canadian Pacific Railway Company); *Construction of Canada's First Subway* (Toronto Transportation Commission).
SOUND SLIDEFILMS: *Automotive Electricity, Parts I, II, III and IV* and *The Electric Shift Control* (Ford Motor Company of Canada); *Careers in Canadian Pharmacy* (Canadian Pharmaceutical Assn.); *Careers in Canadian Dentistry* (Canadian Dental Assn.); *The Know-How of Trading Tires* (Firestone Tire & Rubber Co. of Canada); *The Tea Industry* (Tea Bureau).

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Montreal, Quebec

Phone: DEXter 1186

Branches: Vancouver, Winnipeg, Toronto

OFFICERS AND DEPARTMENT HEADS

B. E. Norrish, *President, Managing-Director*
W. J. Singleton, *General Manager*
L. R. Avery, *Secretary-Treasurer*
Maurice Metzger, *Tech. Sup'r.*
J. W. Campbell, *Com'l. Prod. Mgr.*
Gordon Sparling, *Short Subjects*
Eleanore Dunne, *Art Director*

SERVICES: 16mm and 35mm industrial, sales and educational motion pictures and slidefilms.

FACILITIES: Sound recording, titles, animation; laboratory. Ansco Color laboratory—16 & 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beauharnois* (Quebec Hydro Electric Commission); *Highlights of the International Golf Rules* (The House of Seagram); *T.C.A. 845* (Trans-Canada Air Lines); *Steel for Canadians* (The Steel Company of Canada Limited); *Finest from the First* (Massey-Harris Company Limited); *Une des Merveilles du*

CAPITOL FILM PRODUCTIONS

1640 The Queensway

Phones: Rodney 4131-2, Clifford 1-5291
Toronto, Ontario

Date of Organization: 1945

OFFICERS AND DEPARTMENT HEADS

Edward L. Harris, *President*
Frank Shuster, *Vice President*
Johnny Wayne, *Vice President*
Frank E. O'Byrne, *General Manager*
Norman Gunn, *Lab. Supt.*
Henry Slagter, *Camera Dept.*

SERVICES: Modern studio equipped to handle all types of motion picture production (16mm or 35mm), sound and color.

FACILITIES: Main studio space 75x50x20; 35mm and 16mm Mitchell cameras; Western Electric Recording System (35mm and 16mm); Stancil-Hoffman Magnetic Tape Recorder (17.5) Mole-Richardson Mike boom; Lighting equipment, etc. 16mm printing and processing (17.5).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Start the Day Right, LeMatin D'Une Importante Joute* (Bank of Canada-theatrical); *Embouteillage* (General Motors of Canada); *Essomati* (English version and French version) (Imperial Oil Limited).

CRAWLEY FILMS, LIMITED
19 Fairmont Avenue
Ottawa, Ontario
Phone 8-1285

Date of Organization: 1939

BRANCH OFFICES: 21 Dundas Square, Toronto.
Phone: EMpire 4-5233. 1467 Mansfield St.,
Montreal. Phone: HArbour 1356.

OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C.A., *President, General Manager*
Graeme Fraser, *Assistant General Manager*
Stewart Reburn, *Mgr. Toronto Office*
Alasdair Fraser, *Mgr. Montreal Office*
Quentin Brown, *Prod. Mgr.*

Senior Producers: George Gorman, Peter Cock,
Stanley Moore, Jean-Pierre Renel
Gerry Kedey, *Business Manager*
Tom Glynn, *Camera Department Head*
Rod Sparks, *Sound Department Chief*
Kenneth Gay, *Art and Animation*
Munroe Scott, *Script Department*
William McCauley, *Dir. of Music*
Robert McMonagle, *Production Secretary*
Irving Dooch, *Commercial Still Division*
William O'Farrell, *Laboratory*
Earl Valley, *Equipment Sales Mgr.*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; soundings, editing, animation, and printing for smaller producers, independent cameramen, seven provincial governments and other organizations from coast to coast. Produced 53 films in 1952.

FACILITIES: Sound stage; cameras—Maurers, Cine-Specials, Bell & Howell, Arriflex and Eyemo; blimps, dollies; 250,000 watts of lighting equipment with mobile generator; Western Electric 35mm recording system, Maurer 16mm recording equipment and six mixing channels, 3 Rangertone synchronous magnetic tape recorders, Magne recorder with sync head, 16mm and 35mm dubbers, turntables, disc recorders; 16mm printers and processing equipment; animation department; stills department; extensive casting file; music library; script department with research library. Electronic service department. Equipment sales division. Permanent staff of 63.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Food for More Millions* (Canadian Industries Ltd.); *By Map and Compass* (Silva Inc. of Sweden); *Big Four Football Highlights of 1952*. (O'Keefe's Brewery); *Sineus of Industry* (Canada Wire and Cable); *25 Under Par* (Seagram's); *Rogersstone* (Northern Aluminum Ltd. of England); *Travellers' Cheques* (Canadian Travel Bureau); *Immediate Action* (Toronto Stock Exchange); *Power Digs In* (Trans-Northern Pipeline Co.); *Liquid Beauty* (Sherwin-Williams); *Terre Neuve* (Imperial Oil); *Chemical Brush Control* (Green Cross Insecticides); *Frustrating Fours and Fascinating Fives* (Dept. of Health and Welfare); *The Gasline* (Union Gas Co.); *Au Delà Des Ondes* (Aluminum Ltd.) *Cent Pour-Cent* (Molson's Brewery); *Highway of the Atom* (Northern Transportation Company); *Underground 1129* (Imperial Oil) *Canadian Royal Visit, Le Royal 22ème Régiment* (Department of National Defense); *How to Take Finger*

Crawley Films: continued

Prints (Royal Canadian Mounted Police); *New Horizons* (Saskatchewan Government); *Building Bird Houses, Attracting Birds in Winter, Birds that Eat Fish, Birds that Eat Seeds, Birds that Eat Flesh, Birds that Eat Insects* (International Film Bureau, Chicago).
SOUND SLIDEFILMS: *Fish is Fine Food* (Department of Fisheries); *Annual Report* (Marconi); *Sales Training* (B.V.D.).

OMEGA PRODUCTIONS INC.

1960 Dorchester Street West
Montreal, Quebec

Phone: GLenview 3526

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

T. S. Morrissey, *President*
Pierre Harwood, *Secretary-Treasurer*
Giles R. Gauthier, *Sales & Adv. Manager*
Henry A. Michaud, *Production Manager*
John R. Racine, *Art & Animation Dir.*
John Burman, *Chief Engineer*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures.
FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Higher Costs* (The Bell Telephone Co.); *They Are All Our Children, The Way to Success* (Province of Quebec); *The Search Continues* (Canadian Industries Ltd.); *Operation Budworm* (Canadian International Paper Co.); *Why Brading's* (Can. Brew. Ltd.).

LEW PARRY FILM PRODUCTIONS

181 West Broadway
Vancouver 10, B. C.

OFFICERS AND DEPARTMENT HEADS

Llewelyn M. Parry, *Managing Producer*
Lieut.-Col. C.D.M. Kitchen, M.B.E.,
Associate-Producer
C. V. Joy, *Executive Secretary*
C. H. Powell, *Manager Sound and Editorial Services*

Robert Reid, *Mgr. Processing and Photography*
Louis Davidson, *Story and Script Services*
M. Roozeboom, *Art and Animation Director*

SERVICES: Motion pictures for public relations, sales, education, and special services in production of engineering and technical records, both in still and motion studies. Television. Open-end entertainment programs and spot commercials.

FACILITIES: Film studio and recording stage. Camera and lighting for 35mm and 16mm color. Full sound recording for studio and location work. B&W processing, and long established association with fine color labs in Hollywood, New York and Eastern Canada. Cutting rooms, staff writers, scenic department, costume facilities; model construction, animation and optical effects; art and title production.

Lew Parry Film Productions: continued

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wahleach Power Project, Bridge River Power Project, Buntzen Powerhouse* (B. C. Electric); *Eyes West* (35mm theatrical release on industry); *Canada Airborne* (Trans-Canada Air Lines); *Granville Bridge* (City of Vancouver Engineering Dept.); *Who Me?* (Vancouver Traffic and Safety Council); *Power Line to Kitimat, Nechako Survey* (Aluminum Company of Canada); *Buckerfield's Fertilizers* (James Lovick & Co.); *Namao* (Marwell Construction Co.); *Prelude to Kitimat* (Aluminum Co. of Canada); *Trees for Tomorrow* (MacMillan & Bloedel); *Gas Unlimited* (West Coast Transmission Co.).

PETERSON PRODUCTIONS

337-9 King Street West
Toronto 1, Ontario
Phone: EMpire 8-7065

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

S. Dean Peterson, *President*
L. L. Cromien, *Director of Production*
William S. Turner, *Technical Director*
Sydney Brown, *Script Dept. Mgr.*

SERVICES: Commercial, industrial and television commercials and programs.

FACILITIES: Stage equipped for sound, editing rooms, 16mm and 35mm equipment. Provision is being made for another stage and additional rooms for cutting, make-up and offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (In production now) *Mutually Yours* (Drug Trading Co.); *Parkhill in the Canadian Rockies* (Canadian Parkhill Stringing Co.); *The Sarnia Opening* (Canadian Oil Companies); *three untitled pictures in production for* (Ford Motor Co.); (Comstock Midwestern Ltd.); and (Mannix Limited). Exclusive representatives of NBC-TV News and Special Events in Canada.

VEGA FILMS

770 St. Antoine Street
Montreal, Quebec

Phone: UNiversity 6-3295

Date of Organization: 1946

Alan Moorhouse, *President*
Reginald V. Gillman, *Vice President*
K. E. Samuelson, *Scripts*

SERVICES: Production of 16mm motion pictures and 35mm slidefilms.

FACILITIES: 8,000 sq. ft. of studio and darkroom space; 40,000 watts lighting; photography, set building, cutting; sound recording acquired on contract; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Canada's Pathway to Plenty* (Canadian Chamber of Commerce); *Gradual* (Warner & Swasey, Cleveland); *Coronary Thrombosis* (Sandoz Pharmaceuticals Ltd.); *The Sphenoid Sinus* (Chas. E. Frost & Co. Ltd.); *Continental Passage* (for own account).

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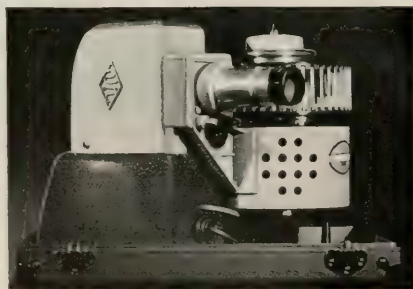
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Reference Shelf

Useful Catalogs and References
for the Business Film Sponsor

♦ ASSOCIATION FILMS, INC. has issued a feature-film folder which describes more than 100 full length entertainment films available on rental to schools, churches and other organizations.

Among the newly-acquired subjects described are *A Walk in the Sun*, starring Dana Andrews; *Destination Moon*, a science-fiction account of a trip into space, in Technicolor; *Pastor Hall*, an account of a clergyman's resistance to tyranny; and *Nanook of the North*, Robert Flaherty's classic about Eskimo life.

Write for your free copy to Association Films, 35 W. 45th St., New York City 19.

Swift Distributes Film Pamphlet

♦ A colorful little pamphlet which describes six SWIFT & COMPANY films is now being distributed by the Chicago meat packer. Using a "staggered index," the pamphlet enables each title to be seen at a glance and gives a description of each film on a single page. Films described are *Livestock and Meat*; *Cows and Chickens . . . U. S. A.*; *By-Products*; *A Nation's Meat*; *Meat Buying Customs*; and *Who Buys Your Livestock?* Copies of the pamphlet are available upon request from Swift & Co., Agricultural Research, Union Stock Yards, Chicago 9, Ill.

Religious Film List Ready

♦ The Religious Film Association has published a Tenth Anniversary edition of the *RFA Guide to Films for Church and Community Use*. Features include descriptions and evaluations of over 300 motion pictures and 130 slidefilms, classification by subject matter and articles on the use of visual equipment.

The Guide has 96 pages and is available from the RFA, 220 Fifth Avenue, New York.

City College Issues Film Catalog

♦ "See-Hear Mr. Businessman" is the title of a new catalog published by the Audio-Visual Center of The City College of New York. It lists some 700 films available from one of the country's largest business training film libraries, which represents an estimated \$2,200,000 in production costs and contains films made for and by some of the nation's biggest industrial organiza-

tions. The school's catalog is available upon request from City College Audio-Visual Center, 17 Lexington Ave., New York 10.

Distribution Potential Analyzed

♦ DYNAMIC FILMS, INC. has prepared a special report analyzing the audience potential available to industrial film sponsors. It was originally prepared for the company's clients, but now may be obtained on request, from Dynamic at 112 West 89th Street, New York.

The twenty page report breaks down sponsored film audiences into major categories and explores elements of each category, including case histories on various Dynamic-produced films. One section on television gives facts and figures on the dollar value of sponsored films that qualify for television time.

Aciola Literature Now Available

♦ THE ACIOLA DISTRIBUTING COMPANY, a division of SOS Cinema Supply Corp., 602 West 52nd Street, New York City 19, is offering a new descriptive brochure and price list of the Aciola line of film editing, viewing and sound producing machines.

Modern's "Index and Guide" Lists Free Films for Plant Shows

♦ The 1953 edition of "An Index and Guide to Free Educational and Classroom Films from Industry" is now available for free distribution to plant and office organizations on letterhead requests to Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York City 20.

This 40-page illustrated publication gives detailed descriptions of 32 sound motion pictures distributed by all of Modern's 27 regional film exchanges; an additional 11 pictures are described for restricted distribution on a regional basis. A comprehensive title and subject matter appendix details the special areas in which these films are applicable.

54 of the 32 pictures with national distribution are in color, including such notable titles as *The New Paul Bunyan* (Weyerhaeuser); *The DuPont Story* (DuPont); *This Is Life* (American Meat Institute); *The Clean Look* (Armour); *Cheese Family Album* (Kraft); and the timeless duo, *Unfinished Rainbows* and *Curiosity Shop* (Aluminum Co. of America).

The "Index" is a good piece of reading for any film sponsor, as well as a primary source for employee audience fare.



10 STOPS

1

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Film Nomenclature

Key Technical Definitions Given
in American Standards Brochure

WITH FILM rapidly becoming as common a denominator in business and educational communication as the printed page (as well as a mass entertainment medium via theatres and television), the urgent need for recognized standards of legal and professional terminology is being met by such organizations as the American Standards Association, aided by special committees from the Society of Motion Picture and Television Engineers as well as producer and laboratory organizations.

The basic publication from which some of these terms are digested in these columns is the American Standards "Nomenclature for Motion Picture Film Used in Studios and Processing Laboratories, revised in 1947, No. Z22.56-1947. The complete book may be obtained at only 50c per copy from the American Standards Association, Inc., 70 E. 45th Street, New York 17, N. Y. Some of the most significant definitions are as follows:

1.1 Motion Picture Film. Motion picture film is a thin flexible ribbon of transparent material having perforations along one or both edges and bearing a sensitized layer or other coating capable of producing photographic images.

NOTE: The term "film" may be applied to unexposed film, to exposed but unprocessed film, and to exposed and processed film.

1.1.1 Raw Stock. Raw stock is film which has not been exposed or processed.

1.1.2 Film Base. Film base is the transparent or nearly transparent material upon which a photographic emulsion is coated; namely, the support for the emulsion in photographic film.

NOTE: All 35-mm film is usually understood to be a flammable base (nitrate), unless otherwise specified.

1.1.2.1 Safety Base. Safety base is the slow burning film base used in motion picture film.

NOTE: At the present time, safety base and acetate base are synonymous and 16-mm film manufactured in the United States is of this form. All safety base must comply with American Standard Definition for Motion Picture Safety Film, Z22.31-1946.

1.1.3 Film Perforations. Film perforations are the regularly and accurately spaced holes that are punched throughout the length of motion picture film. These holes are engaged by the teeth of various sprockets and pins by which the film is propelled and positioned as it travels through cameras, processing machines, projectors, and other film machinery.

1.1.4 Fine Grain. Fine grain is the term used to designate film emulsions in which the grain size is smaller or finer than in the older type emulsions commonly employed prior to about 1936.

NOTE: This term is relative as there is a wide variation in grain size among various fine-grain films. It is probable that the term will become obsolete when all film emulsions become fine-grain. There is no inverse term such as coarse grain.

1.3 Dupe (Duplicate) Negative. A dupe (duplicate) negative is a negative film that is produced by printing from a positive.

NOTE: A dupe negative is used for producing prints which are, in effect, duplicates of prints which might be made from the original negative.

1.4 Image (Photographic). An image is any



photographically obtained likeness on a film emulsion.

1.4.1 Latent Image. A latent image is the invisible image registered on a photographic emulsion due to the reaction produced in the emulsion by exposure to light.

NOTE: This image becomes visible after development.

1.4.2 Picture Image. A picture image is a photographically obtained likeness of any object on photographic film.

1.4.3 Sound Image. A sound image is a photographically obtained sound track or sound record.

1.4.4 Negative Image. A negative image is a photographic image in which the values of light and shade of the original photographed subject are represented in inverse order.

NOTE: In a negative image, light objects of the original subject are represented by high densities and dark objects are represented by low densities.

1.4.5 Positive Image. A positive image is a photographic replica in which the values of light and shade of the original photographed subject are represented in their natural order.

1.5 Synchronism. Synchronism is the relation between the picture and sound films with respect either to the physical location on the film or films, or to the time at which corresponding picture and sound are seen and heard.

1.5.1 Projection Synchronism. Projection synchronism is the time relation between picture and corresponding sound in a projection print.

NOTE: Correct projection synchronism is indicated by exact coincidence of picture and sound as seen and heard. To attain this result, it is necessary to place the sound track 20 frames ahead of the center of the corresponding picture for 35-mm film and 26 frames ahead of the center of the corresponding picture for 16-mm film, since sound motion picture projection equipment is designed for projection synchronism with this relationship existing between the locations of the projected picture and corresponding sound.

(CONTINUED ON PAGE NINETY-EIGHT)



**MOTION PICTURE
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In the PICTURE PARADE

NEWS ABOUT FILMS AND PRODUCTION TECHNIQUES

National Wildlife Federation Cites "Water Wilderness" for Excellence

★ A new 30-minute color picture featuring Ed Dodd, creator of "Mark Trail," has been named one of the outstanding outdoor films of 1953 by the National Wildlife Federation—the first formal commendation ever given by the federation to a film of this type. The subject is titled *Water Wilderness*.

Western Auto Supply Company of Kansas City, sponsors of the motion picture, have announced that prints of *Water Wilderness* are now available to clubs and organizations over the nation on a free loan basis.

Announcement of the unusual award came in Washington, D. C. from Charles H. Callison, conservation director of the National Wildlife Federation. In making the award, Mr. Callison praised both Mr. Dodd and Western Auto. He said:

"The National Wildlife Federation of Washington, D. C., is proud to cite this motion picture as one of the outstanding outdoor film presentations of 1953 and awards it the first formal commendation ever given by the federation to a film of this type.

"In it is depicted unique recreation in one of our great national parks. Here in the Florida Everglades lies one of America's enchanting wilderness areas—yours to enjoy—yours to preserve. The National Wildlife Federation congratulates Ed Dodd and the sponsors."

Water Wilderness, filmed in the mysterious Everglades, features Mr. Dodd in his quest for research material for use in current "Mark Trail" sequences.

The film is ideal for club and other group showings. Western Auto officials said. It shows a variety of fishing and wildlife incidents deep in the Everglades. Tarpon, shark, gator, sting ray and other sequences are all shown in full natural color. Prints of *Water Wilderness* for club showings are available on a loan basis—free of charge—to any organization in the nation from Western Auto Supply Company, 2107 Grand Avenue, Kansas City, Missouri.

Santa Fe's "Sports of Southwest" Joins '53 Sports Film Parade

♦ Interested in sports? The Santa Fe Railway has just released a

spanking new film *Sports of the Southwest*. It is a fast moving 18-minute camera journey along western trails for a holiday with variety to satisfy the most exacting sportsman. If you're a junior or a grandad or anywhere between, or a gal with a love for excitement this new 16mm sound and color picture is something to find out about.

Prints are available on free loan for showing to your favorite civic club, church group, employee association or school club. Requests should be addressed to the Santa Fe Film Bureau, 80 East Jackson Blvd., Chicago 4, Illinois, or your nearest Santa Fe agent.

"Skifully Yours" Is New Ford Motor Film on Ski Technique

♦ Demonstrations of skiing technique, from the rudimentary points of body balance to the difficult slalom and flashing christiana turn, are shown in *Skifully Yours*, a 23-minute sound film available on free loan from the Ford Motor Company.

Filmed in color, the documentary also shows Olympic stars in downhill runs and jumps. Scenes of Sun Valley, Idaho, picturesque setting of the film, round out the picture. The 16mm film may be obtained by writing to any of the Ford Motor Company film libraries,

located at 3000 Schaefer Road, Dearborn, Mich., 445 Park Ave., New York, N. Y., or 1500 S. 26th St., Box 1666, Richmond, Calif.

American Kennel Club Sponsors Motion Picture On Its Services

♦ For the first time in its sixty years of existence, THE AMERICAN KENNEL CLUB is having a motion picture produced to provide those who use the Club's services with a better understanding of the scope of its operations. Photographed in color by David Quaid and directed by Robert Elwyn, the 30-minute sound film is being produced by THE PRINCETON FILM CENTER, INC.

More than 350,000 pure bred dogs were registered by the Kennel Club last year, according to John Neff, executive vice president, in addition to the many other services provided for member and non-member kennel clubs throughout the country.

The picture will be available to member and non-member kennel clubs for showings through the American Kennel Club, 221 Fourth Avenue, New York, N. Y.

Stanley Neal Productions Making Film on Life of Mahatma Gandhi

♦ Quentin Reynolds, veteran newspaper man, author and editor, has been selected as narrator for the feature-length documentary film on the life of Mahatma Gandhi, now being completed in Hollywood by STANLEY NEAL PRODUCTIONS, INC. under the sponsorship of the American Academy of Asian Studies.

The 70-minute film on Gandhi has been assembled from more than 10,000 feet of newsreel and other shots taken of the Indian leader over the 37 years from his South African days to his assassination in 1948. The documentary will outline and Mr. Reynolds' narration will emphasize the general philosophies of the Hindu nationalist who preached non-violence.

Distribution of the picture will be handled through churches, schools, clubs and art theatres around the world, and half of the proceeds from the showings will go to the non-profit American Academy of Asian Studies for its work in promoting a better understanding between East and West. The remaining half will go to Indian national sources for promoting the understanding of Gandhi's philosophy. There is also a possibility that the film may be made available for commercial theatre showing, but at the end of 20 years it will be turned over to the Indian government as a national treasure.

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Certina Watches
Orange County, California
Republic Studios
Rose Hills Memorial Park Association
Coronet Instructional Films, Division
of Esquire, Inc.
Sunkist Products
Kenneth L. Holst, Inc.
Interstate Bakeries

Henke Ski Boots
Warner Brother Studios
Ponder & Best, Inc.
Sears, Roebuck and Company
Big Bear Lake, California
Aluminum Boat Co. of Calif.
Bulldog Ale
RKO Studios
Western Beet Sugar Producers, Inc.
United States Gypsum Company
Newport Harbor, California
Slick Airways, Inc.

Serutan Products
XM Eye Glass Cleaner
American Biscuit and Cracker Co.
Bullocks, Inc.
McHenry's Tail-of-the-Cock
Tulare County, California
Santa Fe Railway
Signal Oil Company
Foote, Cone & Belding
Dan B. Miner Company
Leo Burnett Co., Inc.
Barton A. Stebbins, Advertising

Currently in Production:

Comm. : Masonic Homes of California, "DO UNTO OTHERS"; Nutri-lite Sales Promotion, "THE HOFFMAN STORY," 1953, 4 Hoffman TV Sales Slidefilms; The Tim McCoy TV Show; Public Relations Series for Procter and Gamble; Breakfast-Of-Chicken Tune TV Spots; City of Hope Telethon

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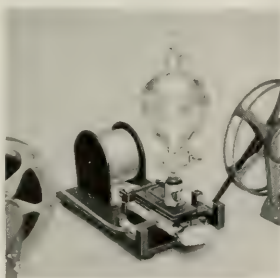
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Film Nomenclature:

A Digest of Standard Terminology

(CONTINUED FROM PAGE NINETY-FOUR)

1.1.2 Editorial Synchronism. Editorial synchronism is the relationship between the picture and sound film during the editorial processes.

NOTE: During the editorial process, the sound track and corresponding picture, whether on the same or separate films, are kept in alignment and not offset as for projection. Thus, cutting a picture and sound can be a simultaneous operation. Many composite release negatives are supplied in editorial synchronism.

1.1.3 Camera Synchronism. Camera synchronism is the relationship between picture and sound on an original composite negative.

NOTE: Camera synchronism is generally not the same as projection synchronism and is never the same as editorial synchronism. The relationship between picture and sound may vary among different type cameras.

1.8 Printing. Printing is the process of exposing raw stock by using the image of another film as the light modulator.

NOTE: Through printing, one may produce a positive print from a negative film; a negative film from a positive film; or, if the reversal process is employed, printing may be used to produce positives from positives or negatives from negatives. When the verb "to print" is used, any of the above processes may be implied.

1.8.2 Projection Printing (Optical Printing). Projection printing (optical printing) is printing by projecting the image to be copied on the raw stock.

NOTE: When projecting printing, the image being copied may be enlarged, reduced, or made the same size.

1.8.2.1 Reduction Printing. Reduction printing is the process of producing and recording photographically a smaller image, usually on a smaller film, from a larger image.

NOTE: This process is commonly used in making 16-mm negatives or prints from 35-mm originals. Film thus made is referred to as a reduction negative or reduction print, as the case may be.

1.9 Projection. Projection is the process of presenting a film for either visual or aural review, or both.

1.10 Production. Production is the general term used to describe the processes involved in making all the original material that is the basis for the finished motion picture.

1.11 Editorial Process. Editorial process is the term used to describe the combining, cutting, editing, and other preparation of material obtained from the original material to make the finished motion picture.

1.12 Re-recording. Re-recording is the electrical process of transferring sound records from one or more films or discs to other films or discs.

NOTE: Re-recording may be used to combine different sound records into a single record; to adjust the response-frequency characteristic; or to adjust the relative levels between scenes and sequences.

1.13 Release. Release is a generic term used to designate films for or intended for general distribution and exhibition.

NOTE: Unless specifically stated, release refers only to the normal or domestic release of 35-mm motion picture production through agencies within the United States.



1.13.1 16-Mm Release. A 16-mm release designates any or all the releases made on 16-mm film.

1.13.3 Release Negative. A release negative is a complete negative prepared specifically for printing release prints.

NOTE: A release negative may consist of separate picture and sound negatives and may be in either projection or editorial synchronism, depending upon the film processing technique to be employed in making release prints.

2.2.5 Picture Dupe Negative. A picture dupe negative is a picture negative made from a picture duping print.

NOTE: It may be used for making other picture prints or may be cut to form a part of the picture release negative.

2.2.8 16-Mm Picture Release Negative. A 16-mm picture release negative is a picture release negative on 16-mm film prepared specifically for printing 16-mm release prints.

NOTE: It is generally a dupe negative.

2.2.9 Picture Release Dupe Negative. A picture release dupe negative is a picture dupe negative prepared specifically for printing the picture portion of release prints.

2.3 Sound Negative. A sound negative is any negative film which, after exposure to a positive sound image and subsequent processing, produces a negative sound track on the film.

2.3.1 Original Sound Negative. The original sound negative is the sound negative which is exposed in a film recorder and after processing produces a negative sound image on the film.

2.3.2 Sound Effects Negative. A sound effects negative is a sound negative upon which sound effects have been recorded.

NOTE: It is ordinarily held in library stock.
(Complete text available from Amer. Standards Assn.)

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COURTNEY HAFELA PRODUCTIONS

Production of Precision Parts Shown in Microcast Color Film

♦ *Microcast*—A Story of Industrial Progress is a new 22 minute, 16mm sound film showing the step by step process by which precision Microcast parts are mass produced for industry; a process developed for the economical production of virtually non-machinable high temperature alloys.

The movie illustrates the development of the Microcast method by the Austenal Laboratories in 1929 when it was used to manufacture surgical and dental appliances. During World War II, the process was adapted for the production of air force material. After the war ended, Austenal produced parts for jet engines; more recently the company has been engaged in making power blades by the Microcast Process for the centrifugal and axial flow type jet engines.

Complete information for securing the film for showing may be obtained from the MICROCAST DIVISION, AUSTENAL LABORATORIES, INC., 224 E. 39th Street, New York 16, New York.

Technological Progress Shown in Engineering Film, "Adam to Atom"

♦ America's amazing technological growth is vividly displayed in the 29 minute sound film, *Adam to Atom*. This 16mm color film, sponsored by the Centennial of Engineering, emphasizes the role of the engineering profession in its search for a more productive way of life in America during the last one hundred years.

Various scenes trace the scientific progress of man from the discovery of the wheel to the modern machines of industry. Portrayed is the work of such leaders as Henry Ford, Eli Whitney, James Watt and Guttenberg. A glimpse into the future is presented in scenes of guided rockets exploring the unknown limits of outer space. Students considering the engineering profession as their future vocation, will find much food for thought in this film.

Adam to Atom is the official motion picture of the Centennial of Engineering. It may be obtained without charge except for transportation from any of the 27 branch offices of Ideal Pictures Corporation by writing to the main office at 65 East South Water Street, Chicago 1, Illinois.

Bert Johnston Productions Begins Work on Insurance Film

♦ BERT JOHNSTON PRODUCTIONS of Cincinnati has begun production on a new 16mm film for the Western

The Commercial Newsreel

NEW SPONSORED FILM PROGRAMS OF THE CURRENT PERIOD

and Southern Life Insurance Co. A personnel recruiting story, the sound and color film is entitled *Big Enough to Care* and will involve sound-stage production as well as location shooting at Western and Southern's home office building.

The picture will be directed by James Hill, general manager of Bert Johnston Productions. The script has been written by Peg Bolger, director of the studio's story department. Jack Rabiuss, technical director, will supervise photography. John E. Meehan of Western and Southern Life Insurance Co. will supervise production of the film and direct utilization of the prints.

Crane Company Film Shows New Remodeling Ideas for Homeowners

♦ In the new color 16mm sound film, *The 1 very Idea*, helpful hints are presented to homeowners who are interested in the remodeling of kitchen, bathroom or utility rooms.

The movie is the story of Jane and George Hayes (played by Hollywood stars Jennifer Holt and Chick Chandler) who take advantage of an ad inviting them to come to the Crane Company for ideas. In addition, the Hayes pick up other helpful suggestions from their neighbors who present other ideas on how a home may be improved through low cost use of modern plumbing techniques and fixtures.

PURE PICKS A WINNER



ABOVE: Nat Zucker and Kit Davidson of Dynamic Films during production of Pure Oil film (see below).

Sponsor: The Pure Oil Company

Title: *Pick a Winner*, 26 min, color, produced by Dynamic Films, Inc.

★ That there's an audience for auto racing films is indicated by the recent report of the Department of Commerce which showed that auto racing is now the fourth largest paid attendance sport in the U.S.

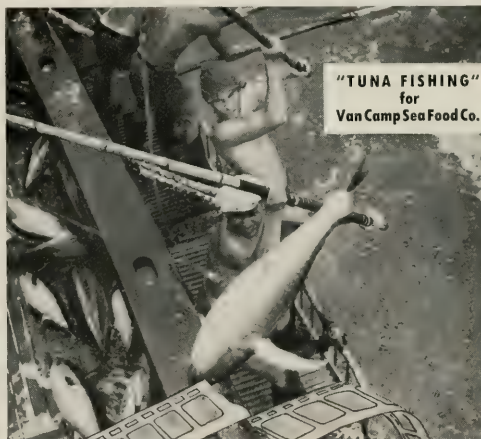
The Pure Oil Company, which has long used the race track as a promotional device and as a proving ground for its products, is now paying tribute to the sport in this exciting film on four national championship events which took place last year. It shows the record 139.034 MPH qualifying run of the ill-fated Novi Pure Oil Special at Indianapolis, and Chet Miller's winning runs in stock car races at Detroit, Daytona Beach and Darling-ton.

Pick a Winner tells not only the story of the races, themselves, but depicts the tension and excitement of all the side activities in the pits before, during and after the races. Prints are available from The Pure Oil Company in Chicago, or from Dynamic Films, 112 West 89th Street, New York.

Nutritional Advantages of Calif. Prune Featured in Film

♦ The California prune is a star in *Good Wrinkles*, 16mm cartoon film which illustrates the larger percentages of daily requirements of Vitamin A and other important nutrients supplied by the prune. The picture also features a trip to the "nursery" orchard, the processing plant, and American and Scandinavian recipes for serving prunes.

Produced by ALLSCOPE PRODUCTIONS, INC., the 18-minute Technicolor film is available on free-loan from MODERN TALKING PICTURE SERVICE, INC., 45 Rockefeller Plaza, New York 20, or any of Modern's regional exchanges.



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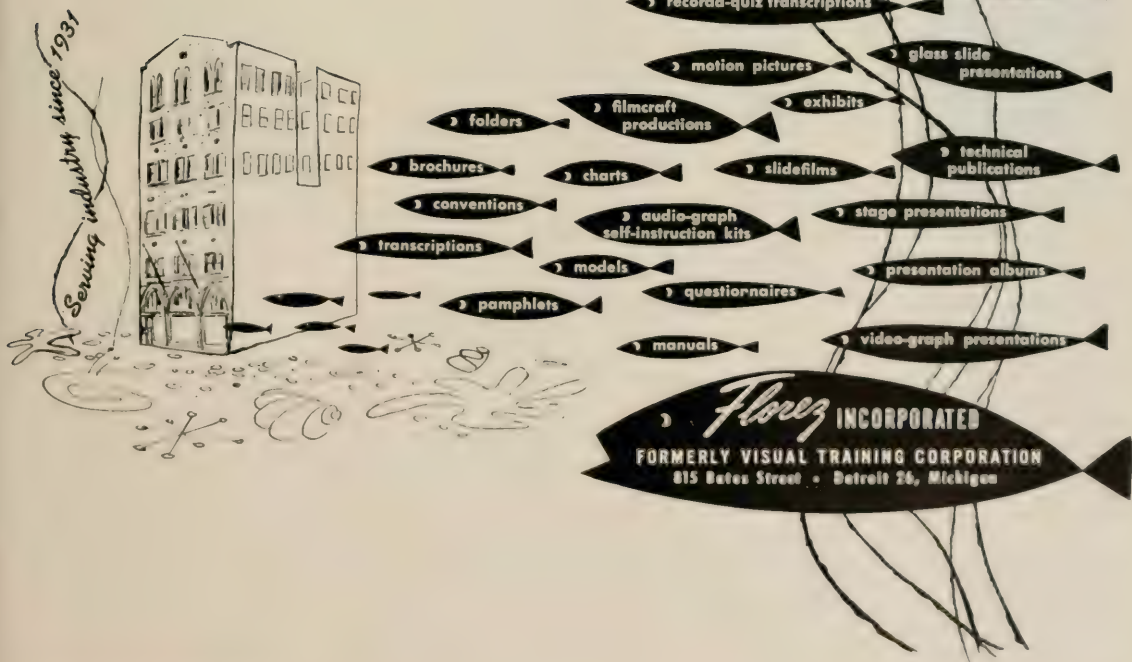
there's

this

school

of

thought ...





PRODUCTION TALK: (l. to r. above) Nathan Zucker, Board Chairman, *Dynamic Films*, discusses new film with James A. Dearborn (center) Director of Advertising and Tom F. Hughes, Motion Picture Supervisor, both of American Airlines. Story elsewhere in this issue.

R. S. Saichek Named Ad Manager of Ampro Corporation

♦ The appointment in late January of ROBERT S. SAICHEK as advertising and sales promotion manager for the AMPRO CORPORATION was announced by HOWARD MARX, vice-president and general sales manager of the Chicago projection and tape recorder manufacturers. Saichek is the former director of advertising for Eicor, Inc., and was



ROBERT S. SAICHEK

a partner in the Bomart Advertising Agency. He has also served as a product designer with Design Associates of Chicago. A 30-year old veteran of World War II, he studied engineering at Georgia Institute of Technology and attended the Chicago Institute of Design and the Chicago Academy of Fine Arts.

Recordak Corp. President Retires

♦ GEORGE L. MCCARTHY, whose inventive genius as a bank vice-president has led to use of microfilm for record-keeping in more than 65 types of business, has retired as president of Recordak Corp., subsidiary of Eastman Kodak Co. John K. Boeing, former Recordak vice-president, has been elected to succeed him as president.

PEOPLE WHO MAKE PICTURES

Master Film Wins Merit Award

♦ M. MASTER, president of Boston's MASTER MOTION PICTURE CO. recently received the Certificate of Merit from the Council of Jewish Federations and Welfare Funds for his film *A Single Voice* produced on behalf of the Combined Jewish Appeal of Greater Boston.

Papineau to Kling Studios

♦ KLING STUDIOS has announced the appointment of GAIL PAPINEAU as Hollywood manager of the studio's newly-organized West Coast industrial film department.

William Nemeth Joins Unifilms

♦ A new member of the staff of the UNIFILMS, INC. New York and Philadelphia producers, is WILLIAM

NEMETH (see cut at right). Mr. Nemeth's appointment was announced in February and he has already assumed his new duties.

Wiegand and Gay Named to Crawley Film Production Staff

♦ CRAWLEY FILMS LTD., producers of Ottawa, Canada, announced the appointment of KENNETH GAY as director of the Art and Animation Department, and PHILLIP WIEGAND to serve on the production staff.

Mr. Gay, who was brought from England, aided in the production of training films for the Royal Navy. After the war he worked on such films as *How Television Works*, *Circulation of the Blood*, and *Sound* for the David Hand Studios in Lon-



BILL NEMETH . . . to Unifilms

don. Immediately prior to his Crawley appointment, Mr. Gay was a unit director with William Larkins in London.

Mr. Wiegand, a member of Equity Actors Association, has played in and directed a number of stock companies in the New England area. In addition, Wiegand has directed a series of radio shows as well as doing work on CBS television.

David Welling Opens Office as Film Writer and Consultant

♦ DAVID C. WELLING, former assistant to W. M. Bastable, head of the film division at Swift & Co., has opened his own office in Chicago as a writer of sound-slide and motion picture scripts and a consultant in planning and creation of other visual aids.

Welling, whose offices are at 176 West Adams street, was graduated from the University of Illinois in 1937. After three years as city editor of the *EVENING COURIER* in Champaign-Urbana, he became editor of *THE WATCH WORD*, plant publication at the Elgin National Watch Co.

His background includes foods merchandising, advertising for a home appliance company, sales promotion for a magazine, sales training, and public relations for a group of medical specialists engaged in fund raising for a charitable foundation and hospital.

Dynamic Films Duo Shooting With New Eastman Color Film

♦ GERMAINE KELLERMAN and HAROLD BRACKETT were shooting last month at DYNAMIC FILMS' studios in New York on the first entire theatrical subject produced on Eastman Kodak's new tungsten (type B) 35mm negative color stock. The finished film, *Woodland Fantasy*, should provide a lot of answers concerning the range and accuracy of color reproduction on the new Eastman stock.

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If your laboratory can alter the color aspect of any scene in your original and independently treat each scene within a production as a separate picture, ONLY then have your prints undergone true color correction . . .

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We provide agency-type service for your films and produce from storyboard to finished print—to make sure the film pays off for you—does exactly the job it is intended to do.

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January 15, 1953

Mr. George F. Foley,
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625 Madison Avenue,
New York 22, N. Y.

Dear Mr. Foley:

The film which you made for us, "The Great Achievement", was a tremendous success at the recent convention of the Outdoor Industry in Chicago.

Over one thousand persons were in attendance, and so effective was the build-up of the movie that there was spontaneous applause during the running of the film and there was an enthusiastic applause at its conclusion. It did exactly the job that we had intended it to do.

Until anyone has the opportunity to actually experience the tremendous effect of this type of a presentation, it is difficult to fully appreciate the many advantages of presenting a selling story by this method. I personally had great doubts that the story we had to tell could be effectively visualized, and I'm very happy to admit that I was wrong. We were very pleased with the result.

Cordially,

OUTDOOR ADVERTISING INCORPORATED

T. J. Nokes
T. J. NOKES
Vice President

T. J. N.:js

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Director Products Corp. "The Story of a Masterpiece" Color

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Modern Industrial Engineering Viewed in New Dravo Film

♦ **DRAVO CORPORATION**, Pittsburgh, has completed a new 30-minute, 16mm sound film in color documenting many of the firm's diversified activities serving nearly every segment of industry. Entitled *Portrait of an Enterprise*, the film typifies modern American industrial engineering firms. Emphasis is placed on engineering of all kinds, the key to operations of Dravo's four main divisions and five subsidiaries.

In the film are on-the-job scenes of heavy construction projects, river locks, dams, bridges. Also included are riverboats and barge construction and launchings, and operation of large ore unloaders. Production and distribution of river sand and gravel are highlighted in other sequences. Construction of a central station power plant and a gas transmission line compressor station are depicted.

The picture is available without charge for showing to engineering groups, schools and colleges and other interested organizations. Write to Advertising Department, Dravo Corporation, Neville Island, Pittsburgh 25, Pa.

Admiral Sales Program Completed

♦ A coordinated sales training and visual sales promotional program for the ADMIRAL CORPORATION was completed last month by KLING STUDIOS.

"The program was designed to promote sales of the new Admiral line of home freezers through the promotion of a frozen food plan which sells the freezer in a package food combination deal," FRED A. NILES, Kling vice president, said.

The Kling package included a color slidefilm for sales training, a color flip chart for use by retail salesmen in the home, brochures for food plan entrepreneurs use in establishing sales organizations, retail aids, and scripts and color slides for training use at the recent Admiral Dealers and Distributors' convention.

Britain's New Jet Airliner; Printing Art Shown in Pictures

♦ The newest British jet airliner, England's contribution to printing, and the work of an English sculptor are portrayed in three new films available from the British Information Services.

The story of England's new jet airliner is told in the 20 minute, 16mm sound film, *Britain's Comet*. This motion picture shows the story of the plane's construction, testing, first flight, and finally its

What's New in Business Pictures

Engineering, Sales Training, Atomic Energy on the Screen

acceptance as a commercial airliner. The Comet is powered by four jet engines which permit it to fly at sub-zero temperatures at speeds up to 500 miles per hour.

In another 20-minute, 16mm sound film titled, *In Black and White*, the British contribution to printing is clearly illustrated. This movie presents many interesting details such as the development of type faces, the printing of outstanding works, and making available through inexpensive editions, such as the Penguin series, the best in literature. These scenes illustrate

how alive British printing is and how well it has managed to continue operations during and after the war.

The work of Britain's greatest sculptor is clearly delineated in the 26 minute, 16mm sound film titled, *Henry Moore*. This movie, made with the close cooperation of the artist, depicts examples of Moore's early endeavors as well as some of his more recent works.

Further information concerning these films and their availability may be secured from the BRITISH INFORMATION SERVICES, 30 Rockefeller Plaza, New York 20, N. Y.



Scene in "A Is for Atom"

"A Is for Atom" Is An Excellent G.E. "Excursion in Science" Film

♦ *A Is for Atom* is an animated color film produced by John Sutherland Productions, Inc. that explains atomic energy in as simple and clear a form as it can be explained. This picture will be interesting to all kinds of audiences. It runs about 14 minutes, and a 10-minute theatrical version is also being shown. The film will be practically must material for every high school, general science and introductory physics course, not to mention its interest to every adult in the country. *A Is for Atom* opens with a sequence establishing how the shadow of the atomic bomb and the advent of the atomic age has changed and is changing the world.

This review is no place to go into the subject matter of the film. Suffice it to say that it covers the explanation of what an atom is, how nuclear fission works, what a reactor pile is, what radioactive isotopes are, and concludes with the hopeful reminder that the atomic age is not only helping the warrior, but it is also helping the engineer, the farmer, the healer, and the research worker.

The main point is that the film is a fine job of telling the atomic story. As one of the GE *Excursions in Science* series it contains no commercials, and this reporter is willing to bet that it will be one of the most popular films produced this year.

The 16mm version was shot in Kodachrome and the 35mm version was handled in Ansco color negative. Distribution is being handled by GE and information on free loan prints may be obtained from General Electric's Film Department at Schenectady, New York. Libraries are maintained in major U. S. cities.

Progress Report on Railroading

♦ A new system of railroading, called "RDC", that promises to revitalize the short passenger haul and the abandoned spur was demonstrated last month in a new film produced by Marathon TV Newsreel. RDC's (rail diesel cars) are al-

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Audience Potential" report
available to business films
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dynamic films incorporated

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The Chicago Pneumatic Tool Company

wanted to tell a story about
highway tire service.



The National Board of Fire Underwriters

wanted to tell a story about
rural fire control.



The Women's League for Israel

wanted to tell a story about
their work with displaced
persons in Israel.

motion pictures
for Television
and Industry

... they all chose
dynamic

ready profitably at work on such routes as the New Haven's Old Colony Line where service had been maintained most reluctantly before. As the film shows, the self-powered, single car train has been a welcome answer to the short haul problems of the Pennsylvania-Reading, Western Pacific, Santa Fe and others.

Clear Iron, 14 min, b/w, is ostensibly a simon-pure film for theatrical and TV distribution, but actually it is sponsored by Marathon's almost silent partner in the film venture, the RDC's manufacturer, the Budd Company.

Clear Iron was photographed on railroads across the country. For the average audience it will provide interesting information on railroad progress; and for the not inconsiderable number of devoted railroad buffs it will be a delight. Good Scenes: Action shots made from the cab, and from cameras mounted all over the top and sides of the moving RDC.

Wisconsin Motion Picture Details Civic Activities of Milwaukee

♦ A motion picture which depicts the city of Milwaukee's governmental structure, its economic basis, and its development problems has been released by the University of Wisconsin. *The Milwaukee Way* shows the city in its role of a great center of production and industry a place of fruitful and pleasant living. How Milwaukee has won numerous national health and safety awards is shown as well as its splendid recreational facilities for living "the good life."

Particularly emphasized is Milwaukee's largest enterprise, its city government—how it functions, what its problems are, and how it serves the entire community. Educational and cultural activities, protective services, public welfare, and public service efforts are all described.

The 40-minute sound and color film was photographed and directed by Jackson Tiffany of the Bureau of Visual Instruction staff from a script originally prepared by Herman Engel, former bureau technician now in New York. Walter Wittich, BVI director, was executive producer of the film which is narrated by Karl Schmidt of the WHY state station production department.

To be available for civic group showings early in 1953, the film's distribution will be handled by the Milwaukee City Museum's Film Library and by the University of Wisconsin's Bureau of Visual Instruction.

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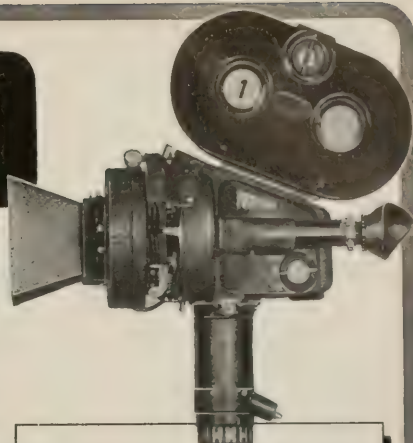
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and his
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learned to depend upon the
ARRIFLEX 35"*
writes WILLIAM H. CLOTHIER

"... I have used the Arriflex 35 under the most difficult conditions imaginable, always without mishap, and with the most excellent results. On such pictures as RKO's 'Jet Pilot' I photographed F86 Jet Fighters from a B45 Jet Bomber at an altitude of thirty thousand feet. Warner Bros. 'Top Of The World' was shot in Alaska, in mid-winter, and at sub-freezing temperatures. And in John Ford's 'Fort Apache' I had to work in the heat and dust of Arizona's Monument Valley.

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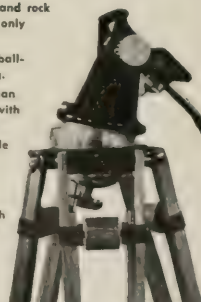
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NOW THERE'S A COMPLETE FARM FILM GUIDE FOR REFERENCE USE

★ Nearly 1,100 available free and low-cost motion pictures and slidefilms and their sources are listed in the new Farm Film Guide recently added to the Film Guide Library of Business Screen. Sent

postpaid at only 50¢ per copy (on receipt of stamps, coin, money order, or company check). Order your copy today from Business Screen, 7064 Sheridan, Chicago 26. Discount on quantity orders.

HOLDING A PROMINENT PLACE in the rapidly growing field of audio-visual education in 1952, the medical motion picture was generally better in content and technical quality and was seen by more people in both professional and lay groups (as individuals) than in any preceding year.

The expanding audiences include the millions who saw health films on television as well as the increasing thousands of groups and institutions now having ready access to 16mm projection equipment.

Factors Improving Films

Better production of medical motion pictures was particularly influenced by the numerous organizations now critically evaluating these films, by the increasing amount of experience and special production techniques acquired and by a broader and more basic approach to the needs of the medical film user, whether in the medical schools or for practicing members of the profession.

Of all the fields of factual film production, the medical motion picture is probably the most complex in its demand for absolute accuracy and objectivity in content and the special production knowledge required. It is in these latter two phases, incidentally, wherein both informed sponsors and experienced, specializing producers have made the greatest strides during the past year.

25% Increase in Bookings

Most distributors of medical motion pictures reported an increase in the number of requests for their films. For example, 2088 films were booked by the film library of the American Medical Association. This represents a 25% increase over the year 1951, and is the greatest number of films distributed by the American Medical Association since the film library was founded.

The AMA's films were loaned to hospitals, medical schools and state and county medical societies, as well as to small groups of physicians. It is significant to note that a total of 69 U. S. medical schools accounted for over 400 bookings of films from the AMA film library alone. This is exclusive of the many hundreds of films which are loaned to such groups by the pharmaceutical companies, government agencies and other distributors of medical motion pictures.

As further evidence of the increased interest in medical films it should be noted that the motion picture film programs at medical society meetings were especially well

PROGRESS IN MEDICAL FILM PRODUCTION AND DISTRIBUTION

A Production Review Report by Ralph P. Creer

Secretary, Committee on Medical Motion Pictures, American Medical Assn.

attended. Such motion picture programs are now an integral part of the annual and midwinter sessions of the American Medical Association, the American College of Surgeons, the International College of Surgeons, the American Academy of Ophthalmology and Otolaryngology, the American Academy of Orthopaedic Surgeons, and other national medical societies. Many state medical societies now show medical mo-

tion pictures as a regular part of their annual scientific programs.

In a recent statement commenting on the "Cine Clinic" programs sponsored by Davis & Geck, the President of the American College of Surgeons stated:

"The fineness of the film, the present day perfection of the technique of its production, the ease with which it may be transported, the simplicity of its projection to

an audience of six or 2000 and the readiness with which the film message can be edited and condensed and organized to fit countless individual situations, make the modern color, sound track film a powerful and important teaching medium. It is conceivable that colored motion pictures of surgical operations may someday become the most important part of a surgical meeting."

Reorganization of the American Dental Association film library in the past year resulted in an increase of 50% in its collection of dental health education subjects and scientific films. A total of 65 titles (298 prints) is now available, covering such fields as operative dentistry and periodontics, and such dental health subjects as oral hygiene and fluoridation.

Nurses Plan Film Program

The American Nurses Association made plans to organize an audio-visual program in cooperation with the National League for Nursing.

The Audio-Visual Institute of the Association of American Medical Colleges inaugurated a program of audio-visual preview circuits for medical colleges. Of benefit to both producers and faculty, this plan provides previews of all types of audio-visual material. The producer has the advantage of placing his new material before selected audiences for evaluation. The medical school faculty has the opportunity of inspecting all new audio-visual materials applying to the field of medical instruction.

AMA Survey of Hospitals

In 1952 the American Medical Association made a survey of hospitals with regard to their audio-visual program and the following specific questions were asked:

1. Is a 16mm sound motion picture projector available for use when needed?
2. Do you use motion pictures in your medical staff meetings? (. . . often, occasionally, not at all.) For nurses training? (. . . often, occasionally, not at all.)
3. Compare present use of motion pictures in your hospital with use five years ago. (. . . more, less, same.)

81-2/3% Report Greater Use

Final tabulation of these data will not be completed until April or May of this year. However a random sample of 300 returns from hospitals of 100 or more bed capacity reveals the following. In answer to question three 245 hospitals, or 81 2/3%, replied more;

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by the Metropolitan Life Insurance Co.

The professional film series on cancer diagnosis prepared for the American Cancer Society were a milestone in films' contribution to medicine.

Prepare Video Film List

Because of the interest shown by the nation's television stations in the use of health education films, the Committee on Medical Motion Pictures of the AMA has prepared (and recently supplemented) a special list of health films cleared for TV. This publication, titled "A List of Health Education Motion Pictures Cleared for Use on Television" was sent to all program directors of the nation's television stations and has been a most useful contribution to their needs as well as a real stimulus to public education through this mass medium.

There has been considerable interest in the use of color television as applied to medical education and the color television programs at the American College of Surgeons, American Medical Association and other national society meetings continue to attract large audiences. These programs are sponsored by Smith, Kline, and French Co. of Philadelphia, The University of Chicago, the University of Kansas and the University of Pennsylvania schools of medicine were the first three medical schools to install permanent medical color television equipment.

New York Public Library Opens Lending Library of 16mm Films

♦ The New York Public Library announced this month that it has set up a lending library of 16mm films which will be made available to non-profit community groups.

As explained by John MacKenzie Cory, chief of the circulation department, in the current issue of the Library's publication, "Branch Library Book News," the films will be available from branches in Manhattan, the Bronx and Staten Island. Subjects, which will be tied to the Library's program, "Exploring the American Idea," will range from the Declaration of Independence to city planning.

The Library's film lending service was made possible through a grant from the Ford Foundation.

Public libraries in Cleveland, Cincinnati, Detroit, Kansas City, Louisville and other centers have maintained 16mm film collections for their patrons with notable success in recent years.

51, or 17%, replied *same*; and 4, or 1 1/2% replied *less*.

The Committee on Medical Motion Pictures of the American Medical Association received several hundred requests from foreign countries with regard to the availability of medical motion pictures. Most distributors of medical films are reluctant to loan copies of their films to foreign countries because of the delay in clearing such pictures through customs. If a satisfactory arrangement can be devised whereby medical films can be shipped to and from foreign countries with a minimum of red tape and delay, it would stimulate the exchange of medical films on an international basis.

Films Appreciated Abroad

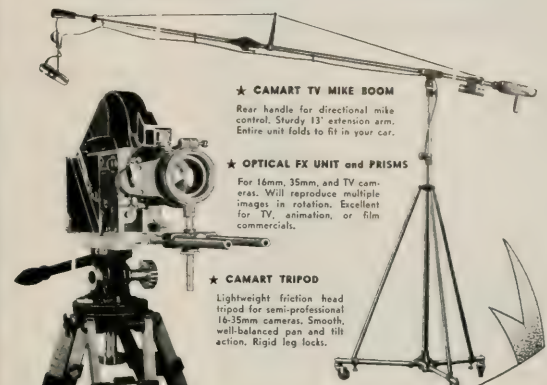
At the 1952 National Assembly of Surgeons of Mexico a section on audio-visual teaching of surgery was included for the first time. This was a highly successful program which included papers on motion pictures and television. As an indication of the value of sending films to foreign countries, we quote herewith from a letter from a group of physicians in Aruba:

"We have received and shown these films from your film library at our monthly doctors meeting. These films have been exceptionally well received by the doctors and we want you to know that your kindness in making such excellent medical films available to us is highly appreciated by all concerned. We sincerely hope that we shall be able to maintain our present arrangements with your office since we are in quite an isolated area, medically speaking from a contact standpoint, and value the opportunity to gain information from your films."

Outstanding Health Films

During the year 1952, several very effective health films were produced and distributed to lay groups. The outstanding examples were: *Breast Self Examination*, produced by the American Cancer Society. *How to Catch a Cold*, produced by the International Cellucotton Co., and *Cheers for Chubby*, produced

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For further details see
listing in this issue.

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CASE HISTORIES OF BUSINESS FILMS

Fighting Prejudice

"Chuck Hansen—One Guy" Defines Problem
in Industry and Helps Bring Solution

Sponsor: The National Conference of Christians
and Jews

Title: *Chuck Hansen—One Guy*, 26 min. color,
produced by D.P.M. Productions, Inc.

★ Chuck Hansen, a guy who works in the Bay-
onne, New Jersey, plant of the General Cable
Corporation, is a bluff, jovial type, and he
used to vigorously deny that he had the slightest
bit of prejudice against anyone. But he did, in
little ways, almost unbeknownst to himself.

Chuck Hansen hadn't caught the disease of
prejudice very badly, but his infection, and that
of millions of more virulently afflicted guys like
him are figured to have cost the nation last year
some thirty billion dollars.

Based on Round Table Conferences

Luckily, Chuck Hansen, as the film shows,
and other guys like him at General Cable, were
able to do something about prejudice, and it
has made their daily work more resultful and
more rewarding. They took part in an in-plant
round-table series of conferences put on by the
Labor Management Commission of the National
Conference of Christians and Jews, in which
each problem of prejudice in the plant—and in
the plant community—was laid on the table for
study to see if any part of it seemed to make
sense. And none of it seemed to—Chuck, nor
to a hundred other guys in the plant.

Where this film strikes off on a new tangent
from others of its type is in recognition that the
prejudice is there all right—even in millions
of good friendly Joes like Chuck Hansen. You
couldn't phase Chuck by whaling away at him
about prejudice, ordinarily. He'd say, "Well,
they don't mean me." So, the film gets down to
define how prejudice is not just a case of using
dirty names about other religions and races—
it is a lot of little things that add up and multi-
ply, into prejudice.

Good Production Technique Noted

Chuck Hansen . . . has been sensibly written,
by Ralph Schoolman, and impeccably photo-
graphed, by Olle Comstedt. You might have

BEYOND THE FACTORY GATES *good rela-
tions continue among workers.*



CHUCK HANSEN shares a lift with a Puerto Rican,
a Jew, a Pole and a Negro . . . his friends.

wished they had tried live sound for all the
participants instead of Chuck's stream-of-con-
sciousness narration throughout.

WHERE YOU CAN GET IT! From any of the 62
regional offices of the National Conference, or
from Films of the Nations, 62 West 45th Street,
New York.

Matson Navigation Presents Color Picture on the Voyage to Hawaii

★ Matson Navigation Company of San Fran-
cisco has released its new color film *Letters
From Hawaii* which tells the story of a trip
from mainland U. S. A. to the Hawaiian Islands
and return and describes the life aboard ship
and the experiences of a young couple in visit-
ing Honolulu, Waikiki and the outer islands.

The half-hour sound color film was produced
by Pat Dowling Pictures of Los Angeles,
through Matson's agency, Holst, Cummings and
Myers. Several months' time was taken by the
filming crew in making scenes inside and out-
side the luxury liner Lurline, and in visiting
scenic highspots of the Islands. Featured play-
ers in the film are Madalyn Perry, Paul Ray-
mond, Betty Blythe and Gayne Whitman.

The format of this new travel film is some-
what unusual in that the story is told in the
form of letters, coming frequently from the is-
lands to the girl's parents back home, who sit
by their fireside and read of the tropical places
and the entertainments experienced by the travel-
ing couple.

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BUSINESS SCREEN EXECUTIVE



DON DURIAN

Don B. Durian Joins Vogue-Wright

♦ DON B. DURIAN was recently appointed account executive on motion pictures, slidefilms, and television productions for VOGUE-WRIGHT STUDIOS of Chicago.

For the past 12 years Mr. Durian has been associated with THE JAM HANDY ORGANIZATION where he served as motion picture and slide-film scenario writer as well as a Detroit sales representative. Since 1948 he has been with Jam Handy's Chicago office, serving both as sales manager and planning director.

Before entering the film field, Mr. Durian was a news editor and reporter for the Associated Press and sports writer for the Chicago Herald American. A native Iowan, he was graduated from the University of Iowa School of Journalism.

Ampro Names H. C. Handberg Assistant General Sales Manager

♦ Appointment of HOWARD C. HANDBERG as assistant general sales manager of AMPRO CORP. was announced by Howard Marx, vice president and general sales manager of the Chicago manufacturer of motion picture and tape recording equipment.

For 12 years Mr. Handberg had been national merchandising manager for Motorola, Inc. He was also assistant sales manager and midwest regional manager, serving as a coordinator in the firm's procurement and purchasing department during the war.

Before his association with

COLORSLIDE AND FILMSTRIP
DUPLICATING
FRANK A. HOLMES
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MOTOROLA Mr. Handberg had worked with Johns Manville, in Chicago and St. Louis, and the Manufacturer's Trust Company of New York.

Three Dimension Company Names Three as New Vice Presidents

♦ The appointment of three executives to the positions of vice-president was announced by HENRY BOHM, president of the THREE DIMENSION COMPANY, Chicago.

Named vice-president in charge of manufacturing is WILLIAM B. HOFFMAN, former purchasing agent; the company's chief engineer, FRANK P. BENNETT, assumed the post of vice-president in charge of Engineering; and the former sales and advertising manager, ROBERT G. SMITH, became vice-president in charge of sales.

At the same time these appointments were made. Three Dimension's new plant was opened at 3512 North Kostner Avenue, Chicago. With this plant plus the Company's facilities at 4555 West Addison Street in Chicago, the firm has increased its capacity by four times.

Eastman Kodak Promotes C. L. Wynd

♦ C. L. A. WYND has been named an assistant general manager of the EASTMAN KODAK COMPANY's Kodak Park Works. It was announced recently by Ivar N. Hultman, Kodak vice president. Mr. Hultman, recently made general manager of Kodak Park, said that in his new post Mr. Wynd will share responsibilities with Gerould T. Lane, also an assistant general manager of the plant.

Other appointments announced were those of Dr. Louis K. Eilers, who becomes administrative assistant to the general manager, Kodak Park, and Dr. Austin J. Gould, who was named assistant manager of the film manufacturing organization.

A. J. Hammer Named RCA Victor Mgr.

♦ Appointment of ARTHUR J. HAMMER as southwestern regional manager for RCA VICTOR was announced recently. He succeeds James W. Cooke, veteran RCA Victor executive, who is retiring.

In his new post, Mr. Hammer will represent the company in field operations, with responsibility for administration, distribution, and sales of RCA and RCA Victor products in the southwestern region. The region covers Texas, Arizona, New Mexico, Oklahoma, and portions of Mississippi, Arkansas, and Louisiana.

38

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CASE HISTORIES OF BUSINESS FILMS

Quest for Antibiotics

Miracle of Medicine From Earth
Is Theme of E. R. Squibb Picture

Sponsor: E. R. Squibb & Sons

Title: *And the Earth Shall Give Back Life*, 25 min, b/w, produced by Louis deRochemont

★ Every few years, E. R. Squibb & Sons steps from its role of one of the best and principal suppliers of medical motion pictures for the profession and opens its doors through film for the public to see what goes on in its manufacturing laboratories.

Beginning this month, audiences are invited to see the amazingly complex process of making the so-called "wonder drugs" such as penicillin and the various "mycin" antibiotics.

One of Original Penicillin Producers

Squibb, along with Pfizer and Merck, was one of the original firms to tackle penicillin production on a large scale, in 1942, and is today a leading manufacturer of this first and still one of the most potent of natural enemies of disease.

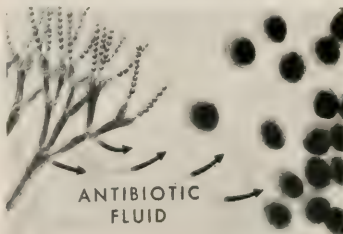
The film shows that just as the earth gives forth life in the beginning and receives it back at the end, so also does the earth now preserve life during its course.

It tells the story of the unending quest for powerful new antibiotics in tiny samples of soil gathered from all parts of the globe. In the end, perhaps only one soil sample out of many thousand yields an antibiotic organism capable of healing powers, but the discovery of one more than makes up for all the failures.

Turning Discovery Into Manufacture

As important as the isolation of a new antibiotic which emerges the victor against disease is the translation of discovery into production. When investigators feel that a newly discovered antibiotic holds real promise, pharmaceutical laboratories produce enough of the new agent to permit extensive pharmacological testing and eventual clinical trial. Then production engineers are called upon to solve the complex problems necessary to step up production from five gallon lots to as much as a thousand gallons at a time, duplicating on a huge scale the extreme

ACTION OF ANTIBIOTIC FLUID in combatting disease organisms shown in new Squibb film.



HUGE FERMENTATION TANKS "grow" penicillin, streptomycin and other wonder drugs.

accuracy and scientific caution once associated only with laboratory processes of test-tube size.

Finally, thousands of precisely measured quantities of the new antibiotic medicines are individually packaged and distributed to physicians in many lands, thus bringing to fulfillment a process of creation that began with the discovery of a single micro-organism in a pinch of soil, and that step by step throughout its course, has called forth the utmost talents of gifted men in both science and industry. Through their patient efforts the earth has truly been made to "give back life."

"Meal Time Is Variety Time"

Says Standard Brands to Bakers

★ A 1953 color motion picture release of the Fleischmann Division, Standard Brands, Inc., is *Meal Time Is Variety Time*, a long (40 minute) but highly informative subject destined exclusively for a nationwide audience of over 20,000 commercial bakers.

Special baker meetings in principal cities will view the actual production of a wide variety of sweet rolls and coffee cakes (100 examples) that can be made from basic sweet and Danish doughs. The Bakery Production Service Dept. of the Fleischmann Division, headed by G. H. Ekstedt, is handling this important current promotional effort. Greater production efficiency as well as greater sales and profits are audience rewards and an important part of the film's content.

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Tool and Die Maker Featured in New Picture on Craft

♦ As a symbol of America's mass production, the tool and die maker will be a leading light of a new color film to be produced for the National Tool and Die Manufacturers Association by FARRELL & GAGE FILMS, INC.

Shooting is now in progress in tool and die shops in New York, Bridgeport, Providence, Cleveland and Chicago, based on a script that explains how household necessities, appliances, automobiles, etc. are made possible at low cost by the use of tools, dies, fixtures, molds, gauges, jigs and other special machines.

The story will show the progress of an apprentice through the 8,000 hour course leading to journeyman. It is planned to educate industry and public on the role of the skilled tool and die technician in our economy, as well as to encourage mechanically inclined young men to become apprentices.

* * *

Navajo Sound Track on Film Helps Sponsor Reach Tribes

♦ *Nitche Tikoni* is the title of the first industrial film with a Navajo sound track. The recent film was produced for the El Paso Natural Gas Company by Polaris Pictures for showing to the Navajo tribes. The El Paso Gas Company built a pipe line through the Navajo country and in so doing used many Navajo workers on its construction crews.

The purpose of the film was to secure the good-will of the tribe. It was narrated by one of the Navajo chiefs, Paul Jones. The film itself consists of about seven and a half reels taken during construction of the line. When the company offered to make the picture, the tribal council was delighted and the only re-

quirement they laid down was that it be good and long—so the Navajo version includes all of the clips that were eliminated from the other versions of the film.

The Indian narrator, who is a college graduate, amazed officials of Polaris Pictures by watching the film, reading the script in English, and simultaneously translating it into Navajo.

Southern Pine Association Film Shows Growth and Production

♦ The first industry-wide motion picture on southern pine lumber, *The Sound of America*, has been released by Southern Pine Association. Produced by the Calvin Company, Kansas City, the 27-minute full-color film tells the story of Southern Pine from seedling to saw-timber to finished construction.

Filmed in the forests and mills of the South *The Sound of America* shows the many steps involved in the growth and production of Southern Pine. It takes the audience on a tour of the forests and mills.

16mm prints are being made available by Southern Pine Association, National Bank of Commerce Bldg., New Orleans, La.

Six New Color Filmstrips on Poultry Management Released

♦ The Audio-Visual Division of Popular Science Publishing Company has released a series of six color filmstrips under the title of *Poultry Management*. Prepared with the cooperation of the University of Connecticut, its extension division, the U.S. Department of Agriculture and many commercial poultrymen, the films are designed to stimulate young men and women to think of the profession as a profitable future and to acquaint oldsters with the values of sound, modern practices. Price of the series is \$31.50.

Natl. Carbon Shows 2 New Product Films

♦ Press previews of its two new color motion pictures, *Meeting the Challenge* and *By Way of Experience* were held by the National Carbon Company in early February. Both films describe and demonstrate the nature, uses and practical installation of the company's "Karbate" Impervious Graphite corrosion resistant equipment. Chemical and equipment design engineers are the primary audience.

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when it comes to motivation of action through an effective film vehicle.

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An indispensable tool for television. TelePrompter guards against fluffs.

New Business Tool: The TelePrompter

MECHANICAL PROMPTING DEVICES HELP TELEVISION, BUSINESS FILMS

AS OLD AS THE THEATRE, itself, is the fear of forgetting the lines of the play. As first aid against this problem, there have always been prompters, even as far back as the Roman era.

Until the rise of television, the problem has never been acute—stage actors have plenty of time for rehearsal and learning scripts, radio actors read from the printed page and film actors have been allowed almost unlimited fluffs and have performed only short lengths of “takes” at one time.

Television, however, has been a different story, and the mechanical prompter is quickly coming to be almost indispensable. These have been in various forms, from the simple black-board to tiny prompting receivers worn behind the performer's ear. But about 90 to 95% of prompting for television now is being handled by a new but booming company, TelePrompter Corp.

Barton's Brainchild Is Growing Up

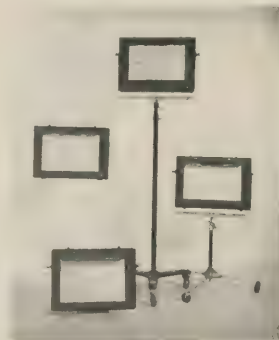
Brainchild of actor Fred Barton, now president of the company, the TelePrompter Corp. has grown from a tiny 10 by 20 foot office last year to a bulging 3,000 square feet of office space at present, in addition to a good sized assembling, engineering and script typing department in another building. To show how big the “gadget” has become, it is estimated that one network alone—CBS-TV—will spend some \$1,400,000 in TelePrompter fees this year.

A complete TelePrompter unit consists of four remote controlled, electronically-synchronized, script machines that are controlled by an

operator from a fixed positioned master control unit. Three of these machines can be moved at will in any direction around a set so as to follow the action and dialogue. Proper placement of these units at all times makes it impossible for the viewer to tell that an actor is reading.

Proper placement is achieved by the knowledge of a skilled operator who works with the producer just as electrician and cameraman do. The reader units are mounted on rubber-tired tripods and can be “dollied” or “panned” when necessary—or even hung from the rafters as was done recently for a puppet show.

Each unit is powered by a selsyn drive motor



THESE FOUR SCRIPT MACHINES comprise complete TelePrompter unit.

which synchronizes the rollers that hold the script. In addition, an exclusive inter-unit synchronized system insures constant line-for-line synchronization on all four machines. This means that an actor can refer to any machine at any time and always be sure that the arrow pointer on each machine is pointing to the exact line that he is speaking.

Other Firms Helped in Development

An amazing amount of research went in the mechanical development of the TelePrompter. The Underwood Corp. built special typewriters that type letters over an inch high, in four copies, and can be operated at 50 words a minute. The Standard Register Company, after extensive testing, developed special yellow “video bond” paper, carbons and inks that insure maximum legibility in all four copies. To insure exact synchronization in all four reader units on the set a synchronous device is used which has contact points in the TelePrompter to regulate the electric motors and conductive strips at regular and frequent intervals printed on the forms. It is interesting that this is the first known application of electrically conductive ink to paper by a standard high-speed rotary press. The TelePrompter paper, may, incidentally, be spliced, allowing for last minute deletions, corrections or additions.

Though television was the instigator of research on the TelePrompter and is now its chief customer, the company's executives, president Barton, and vice-presidents Irving Kahn and Hubert J. Schlafly, Jr. (the latter two were executives of 20th Century-Fox, and Mr. Schlafly still is) foresee even greater use in the field of business speaking and certain adoption as a standard practice in the motion picture industry.

Available Nationally for Business Use

RCA Service Company, Inc. is now handling TelePrompter service on a national basis for sales meetings, conventions, merchandise presentations, sales training courses, stockholder meetings, forums, after dinner speeches, etc. (BUSINESS SCREEN, No. 8, 1952, p. 59). It has been used by major business executives during the past few months to almost unanimous and heartfelt satisfaction. One corporation president pointed out that it not only made his speech more effective and easy of delivery but it completely released him from the pre-speech headaches of 100% memorizing and agonizing fear of “forgetting his lines.”

TelePrompter now has offices in New York, Hollywood and Washington, will soon expand to service not only film producers and TV stations in all major cities in the U. S. but in Europe and South America as well. The machines are not sold but are rented as a package of four reader units, a master control panel, a monitor and operator (all I.A.T.S.E. union men, incidentally) for a fee of \$30 per hour.

TelePrompter offers a cost-saving solution to many problems of the producer of sponsored films. It permits such non-professionals as company executives to appear on a set, give a good un-rehearsed performance that defies detection of script reading in a matter of but a few minutes more than the performance will last on the screen. Two examples: a board chairman sched-

Canadian Film Production During 1952

ESTIMATE 500 FILMS PRODUCED DURING GOOD YEAR NORTH OF BORDER



MASTER CONTROL UNIT is electronically-synchronized with script machines.

uled to appear in a film for six minutes was on and off the set in fourteen minutes; the president of an electrical company was in and out of the studio in one hour, both leaving a good performance completed in the cameras. This has been known by many a producer to take from one to three days to achieve.

But TelePrompter is not only useful to amateurs, it has proved itself invaluable to such relaxed professional performers as Arthur Godfrey, Raymond Massey, Sir Cedric Hardwicke and Helen Hayes. The producers of *Dragnet*, a television program made on film, estimate that the prompters save up to 50% of the time required to "can" a half hour show per week. On one occasion, TelePrompters enabled one take of 1,000 ft. (35mm) to be made.

A major studio tested the machines by filming two sets of actors, one using prompters without memorizing the script, and the other speaking after considerable rehearsal. Studio executives could not tell afterwards which actors had been "prompted."

Another film use of mechanical prompters that offers some advantage is in narration of "voice-over" films, especially where timing is of great importance. A prompter can be set up just adjacent to the screen, and being perfectly visible, it allows the narrator to exactly correlate picture and narration without having to "look down" at his script continually.

Watch the screen, next time you see a sponsored film. If the actors, or the sponsor, himself, look particularly relaxed and happy about the whole thing, chances are they're peeking at a TelePrompter when you don't know it. ☐

TELEPROMPTER IN ACTION is easily followed without looking away from camera lens.



CANADIAN FILM PRODUCTION is on the upswing. It is estimated that 500 films were produced last year for industry, government and education while the recent inaugural of Canadian TV will soon provide new impetus for sponsors.

Largest number of Canada's producers are located in Toronto and these include Capitol Film Productions with Toronto's best studio, Audio Pictures who specialize in theatre trailers and lab work, Shelly Films with its large lab, Peterson Productions, Ashley & Crippen, Graphics Associates (animation specialists) and Thatcher Films.

12 Companies Do Most of Work

Montreal has Canada's oldest producer and largest lab, Associated Screen News. Omega Productions and Vega Films are also well known in Montreal. Ottawa is the home of Crawley Films and the National Film Board, who between them turn out nearly 40% of Canada's informational films.

In the West there are Sym Studios, P.G.A. Films and Francis Holmes in Winnipeg, Dick Bird in Regina and Lew Parry Productions and Trans-Canada Films in Vancouver. Atlantic Films began business recently in St. John's, Newfoundland. And across Canada are many other companies, growing and challenging the more established segments of the industry.

The yellow pages of Canada's phone books list 65 producers from coast to coast, but most work is done by a dozen established companies and the National Film Board.

The leading industrial producers belong to the Association of Motion Picture Producers and Laboratories of Canada.

Among the 27 companies which make up this trade association, are such interested parties as Canadian Kodak, Ansco and Gaevent. Under the presidency of F. R. Crawley of Ottawa, the association has had an excellent year and its quarterly business meetings have dealt with a variety of matters vital to the industry—television, music rights, processing, sales tax, duty on film stock and equipment, film awards, distribution, relations with government, etc.

Governments Take An Active Interest

The National Film Board continues to turn out a tremendous number of government films and is Canada's largest producer by far. Most of the Provincial governments now produce a few films each year, most active being Quebec, Saskatchewan, Alberta and British Columbia.

Typical of Canada's growing business film industry is the record of Crawley Films Limited of Ottawa, Toronto and Montreal. Last year (their fourteenth) they completed 53 films, 90% in color and 20% in French. Average length was 22 minutes. Working with the most modern equipment and a full-time staff of 63, during

the year they captured no less than eleven awards at national and international film festivals, a record envied by many large U. S. producers.

Recently their work has become international in scope. They have just finished a film on industrial Brazil while another film for Aluminum Limited took their crews to British Guiana, Jamaica, Trinidad, England and from coast to coast in Canada. They have made two films for Silva Inc. of Sweden, ten for McGraw-Hill, three for Encyclopaedia Britannica, and twenty for the International Film Bureau of Chicago.

There are a number of other signs that filming is attaining a new stature in Canada. The Dominion Bureau of Statistics is doing its first complete survey of Canadian film production and the figures are awaited with tremendous interest. Stories on the industry are carried in such leading business papers as FINANCIAL POST, MONETARY TIMES, and MARKETING. CANADIAN BUSINESS, published by the Canadian Chamber of Commerce, carries a monthly column of reviews of industrial films under the column heading "Business in Motion".

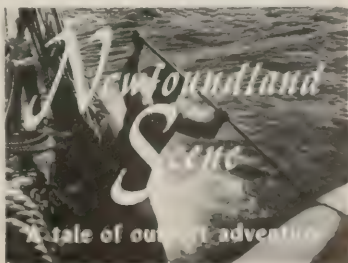
4th Annual Canadian Film Awards

The four-year-old Canadian Film Awards have sparked a great deal of interest. Jointly sponsored by the Canada Foundation, the Canadian Film Institute and the Canadian Association for Adult Education, the presentations were made one year by Prime Minister Louis St. Laurent, another year by Toronto-born Mary Pickford.

In 1952 the awards were swept by the National Film Board and Crawley Films. The NFB took first award for Theatrical Features with *Royal Journey*, first for Theatrical Shorts with *Opera School* and first for Non-Theatrical Government-Sponsored with *Milk Made for the Department of Agriculture*.

Largest number of entries was for the category of Non-Theatrical Non-Government-Sponsored. The top award went to Crawley's *Packaged Power* for Aluminum Limited. The Non-Theatrical Open was won by Crawley's *Newfoundland Scene* for Imperial Oil, and this film then

(CONTINUED ON THE FOLLOWING PAGE)



Canadian Films in 1952:

(CONTINUED FROM THE PRECEDING PAGE)

went on to be chosen by the combined boards of judges as Canadian Film of the Year, "representing the highest achievement in Canadian Film Productions."

Reaching the Canadian Audience

There are a variety of methods of distributing sponsored films in Canada. Large active libraries are maintained by such companies as Bell Telephone, Canadian Industries Limited, Canadian General Electric, Canada Cement, Aluminum Company, B. C. Electric and others. Benograph of Montreal operates a commercial distribution service, handling the Canadian end of Modern Talking Picture Service, Inc. Most provincial libraries eagerly accept good sponsored films. Some sponsors lean heavily on Canada's huge network of 334 film councils and 343 community film libraries.

But the most potent method is the distribution system of the National Film Board. If a film has national significance, is interesting and informative and contains no advertising other than title credits to the sponsor, the NFB will accept prints and distribute them nationally *without charge*. With 28 prints they will reach a guaranteed minimum audience of 300,000 but a popular subject can reach anything up to a million in five years.

They have already racked up impressive totals for many sponsors. *Newfoundland Scene* has reached 308,000 in its first 14 months and many other sponsored films distributed by NFB are now in the many hundreds of thousands.

1952 was a good year for Canadian producers. All indications point to a better one in 1953. It is good to see that Canadian industry, government and education are giving such recognition to the film medium.

MEETING THE GM DEADLINE *was the problem shared by Sound Masters' president Harold Wondsel (left) v.p. Francis C. Wood, Jr. and Frank Donovan, director, shown during Motorama production.*



HERE'S THE MOTORAMA SHOW as the camera crew saw it from the balcony of the Waldorf Astoria

Film GM Motorama in Record Time

SOUND MASTERS DELIVERS COMPLETED TV NEWS SHOW IN 24 HOURS

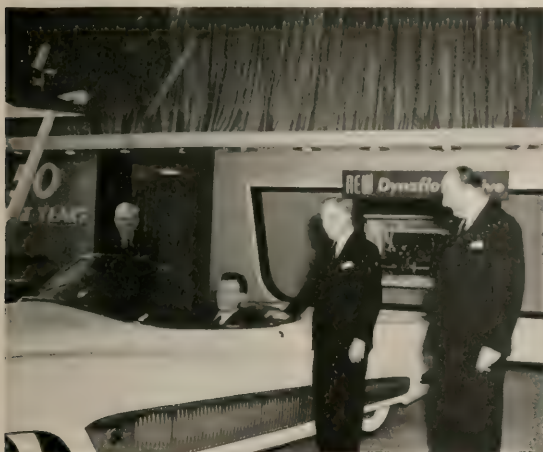
18 MILLION AND MORE PEOPLE are seeing General Motors' Motorama of 1953 via television, theatrical and plant newsreels, and a special one-reel theatrical short subject which recapture all of the glamour and interest of the brilliant opening day program in New York's Waldorf Astoria Grand Ballroom. Complete film coverage of this colorful exposition of the General Motors 1953 automotive products was the kind of challenging assignment

which required all the production skill, speed of operation, and discrimination only an experienced producer can muster.

When General Motors Public Relations Department commissioned Sound Masters, Inc., for this top assignment they laid out specific objectives. Scenes of VIP's, celebrities were requested in addition to complete coverage of the show itself and its seven special and experimental cars as well as special exhibits that emphasized en-

SPECIAL CAR SETUP featuring Cadillac's "LeMans" with (l to r) Frank Donovan, James Fitzsimons, asst. cameraman; and Gerald Hirschfeld, cameraman. Six other special car sequences were filmed.





TOP PERSONALITIES glimpsed were (l to r) Charles E. Wilson, now Secretary of Defense, Arthur Godfrey, and Harlow H. Curtice, president of General Motors shown with Sound Masters' president, Harold Wondsel.

gineering. Speed and quality of production were essential and the release of this material had to be made within 24 hours in order to be "news" for the television networks.

On Saturday, January 17 the big show opened and filming began of the stage show at noon. Interference with the opening day crowd of 55,000 New Yorkers and with the expensive artistic lighting effects, etc. was strictly prohibited. SM crew members and directors solved

the problem by shooting from the balcony, using eight different fast lenses, fast film and adding arc lights to the stage show. Standby crews in the lab developed and printed material as it was fed to them. First rushes hit the screen at noon on Saturday and final scenes came from the laboratory at 9 p.m. that night. A dozen fine grain prints were ready to go to the news services at midnight Saturday and on Monday the release prints were out and on the television screens. 

CHECKING BUICK's "XP 300" are Mr. Wondsel, Charles E. Chayne, v.p. in charge of engineering at GM, Mr. Donovan, and John Ford of GM's Department of Public Relations, in charge of audio-visuals.



Better Tape

Minnesota Mining & Mfg. Co. Announces "High Output" Type

♦ A new magnetic recording tape, termed "the first major advance in magnetic tape since the adoption of red oxide," has been announced by the MINNESOTA MINING AND MANUFACTURING Co. of St. Paul, Minnesota, producers of "SCOTCH" brand sound recording tapes and leading developer and manufacturer of magnetic tapes.

Employing a more potent magnetic material, the new, green-colored tape has more than double the output of any other tape on the market, increasing significantly the available signal to noise ratio, with no increase in harmonic distortion or tape thickness.

Full Recording Range

The new tape, designated "Scotch" brand No. 120 "High Output" magnetic recording tape, is designed especially for use in radio, television and recording studio, in computer work and in other recording applications.

Its increased signal-to-noise ratio makes possible a full dynamic range recording, allowing reproduction of very soft tones with virtually none of the background noise caused by the high amplification hitherto needed for recording low intensity sounds. The tape produces at least 8 and up to 12 decibels, or a minimum of 133 per cent, more output than any conventional magnetic tape over the entire range of the audio spectrum at a given distortion level.

High Fidelity—Low Cost

Musical recordings of higher quality are made possible by the new "High Output" tape, which records from the softest pianissimo passage to a mighty crescendo without background amplification noise and with distortion content held to a minimum.

The tape offers to the high fidelity enthusiast truly high fidelity recording without the great expense involved in buying costly amplifiers now necessary to obtain a very wide signal-to-noise ratio, and significantly better recordings at lower speeds.

In the field of pulse recording, where accurate low intensity sound recording is essential, the "High Output" tape will enable manufacturers of electronic computing equipment to get improved pulse definition and to keep signals high

*Trademark

enough above noise level for more accurate work.

The "High Output" tape is coated with a new, higher remanence pigment, and is well below the standard maximum thickness required for professional or high quality recording. Dark green in color, it is impossible to confuse it with the red oxide coated tapes. It has the same coercivity, frequency response, erasability and print ratio as the standard No. 111 tape, and no change in bias is necessary to obtain maximum results from the new tape on machines now set for optimum bias on No. 111.

Minimum of Lubrication

Due to its enhanced magnetic properties, significantly better recordings can also be produced with the "High Output" tape at lower recording speeds. Its special "dry lubrication" process prevents squealing on critical machines and gives it operating stability under conditions of high temperature and humidity.

List price for "Scotch" No. 120 "High Output" sound recording tape is \$7 for the 1200-foot length, \$13 for the 2400-foot length on the NARTB hub, and \$15.85 on the NARTB reel. (The 1200-foot length of the No. 111 tape lists at \$5.50.)

The new tape was made generally available the first week in February.

New Arc Welding Filmstrips Produced at Lincoln Electric Co.

♦ The Audio-Visual Division of POPULAR SCIENCE in cooperation with the LINCOLN ELECTRIC COMPANY, has prepared a new, color filmstrip series called *Arc Welding* that should be of interest to industrial training directors.

All scenes were shot at the modern plant of Lincoln Electric Company and in well-equipped shop rooms of several vocational schools. The series is composed of three titles: *Electric Arc Welding and How It Helps Man*, *Selecting and Using Arc Welding Equipment*, and *Practicing Arc Welding*.

The intent of *Arc Welding* is to provide essential teaching material on modern arc welding methods. The three filmstrips trace development of arc welding, its place and importance in modern industry, step-by-step techniques of each operation, facts about adjustment, care and selection of tools and materials.

Price of the films, plus teaching guides and box container, is \$19.50. It is available from Popular Science Publishing Company, 353 Fourth Avenue, New York.

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Calendar of 1953 Film Festivals

HOW TO SUBMIT ENTRIES AT BOSTON AND CLEVELAND

Boston's 1953 Film Festival to be Held at Sheraton Plaza May 2

♦ The Film Council of Greater Boston will hold its Third Annual Film Festival on Saturday, May 2, at the Sheraton Plaza Hotel in Boston. Films released since January 1, 1952 will be considered for awards in these classifications: *adult education, classroom, music, art, and industry, including training and public relations films.* Members of the festival audience will select by ballot first and second award films in each classification. All other films will receive awards of merit since only outstanding films will be selected for showing at the festival.

How to submit films: preview prints for consideration must be sent by April 1 to the Council secretary, Mrs. Muriel C. Javelin, c/o Boston Public Library, Boston 17, Mass.

Sixth Annual Cleveland Festival to be Held on June 17 and 18

♦ Cleveland's first two-day 16mm film festival (also said to be the first of its kind in the United States) will be held at the Hotel Carter in Cleveland on June 17 and 18. Sponsor is the Cleveland Film Council in affiliation with the Cleveland Chamber of Commerce



CLARENCE J. DOVER
Cleveland Festival Chairman

and the Film Council of America.

"Oscars" will be awarded to the best films in 15 categories according to weighted votes of the viewing audiences. The categories in which films are grouped include: *law, general health, mental health, safety, intergroup relations, religion, experimental, sales promotion, public relations, industrial training, industrial engineering, teaching and classroom, science, arts and crafts, and travel.*

Key Facts for Entrants

How to submit films: Clarence J. Dover, first vice-president of the Cleveland Film Council and chairman of the Sixth Annual Festival, notes that requests for entry blanks should be sent as soon as possible to Harold R. Nissley, general screening chairman, 3514 Radcliffe Road, Cleveland Heights, Ohio. Nissley will return entry blanks and the name of the individual category chairman. *Films should not be sent until they are requested.* No charge is made for entries but organizations submitting films are asked to pay transportation costs both ways on films which are requested.

Qualified committees will be selected in each category to screen films and select a three-hour run for the festival. *Deadline for screenings is April 9.* Because the purpose of the festival is to provide a showcase for the latest and best 16mm films for program chairmen, training directors, teachers and others. films released since 1951 and running less than 30 minutes will be given preference for final festival showing.

Cleveland's Film Council is a pioneer sponsor of the film festival in the U. S.

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How to Submit Films for Awards

DATA ON SAFETY AND FREEDOMS FOUNDATION AWARDS

Stamford Holds 4th Annual Film Festival Next May 22, 1953

♦ Awards will be presented to outstanding films in six categories at the Fourth Annual Film Festival to be sponsored by the Stamford Film Council on May 22, at Stamford, Connecticut.

How to submit films: Entry blanks can be obtained from the Council at 96 Broad Street, Stamford, Conn., and must be filed by March 25. All entries must fall into one of the following categories: sports and travel, classroom films, adult education, religion, public relations and industry, or the arts.

Each 16mm sound film submitted will be previewed by a committee of specialists and laymen who will select films to be shown at the festival. Only those films felt to be top calibre will be requested for showing and each will receive an award of merit. The top film in each category will receive a "first award."

* * *

Film Council of America Clears Edinburgh and Venice Entries

♦ Representation of U. S. films at the Edinburgh and Venice international film exhibitions was handled for the first time last year by the Film Council of America. At present, the Council was continuing to serve as the coordinating agency in the U. S. for these events, submitting American non-government, non-theatrical films to the 1953 festivals in both countries.

How to submit films: just as soon as Official Instruction and Entry blanks are released by the Foreign Festival organizations concerned, copies may be obtained from headquarters' office of the Film Council of America. Write to J. Margaret Carter, c/o FCA offices at 600 Davis Street, Evanston, Illinois for these materials and to register in advance. Time is a key factor, however, because these films must be processed through the FCA's National Film Preview Panels. *Deadline for submitting films has been set as April 1, 1953.* Both Festivals are held in late summer.

National Committee on Films for Safety Now Judging Entries

♦ The outstanding motion pictures and slidefilms relating to safety education, including traffic, home, farm, industrial safety, etc., are selected each year by the National Committee on Films for Safety with

headquarters at 425 N. Michigan Avenue, Chicago 11, Ill.

Deadline for 1952 film entries was February 23, 1953. If any extension is wanted within a few days of that time, contact should be made through William Englander, secretary for the committee, c/o the National Safety Council in Chicago.

All films will be returned via Railway Express collect early in April, as soon as possible after final judging. Announcement of winning films is usually made on or about that date.

Freedoms Foundation Is Accepting Entries for Awards on '53 Films

♦ The Freedoms Foundation, Valley Forge, Pa., sponsors annual medal awards for 16mm motion pictures which, in the estimation of a distinguished jury of prominent Americans, have made the greatest contribution during the year to an understanding of the American way of life.

This year's Freedom's awards (a partial listing appears on page 53) were made at ceremonies held on Washington's Birthday at Valley Forge. Entries of 1953 productions will be accepted until November of this year at the Foundation's headquarters. *Write for entry blanks and further information to the address given above.*



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FILM DISTRIBUTION: ITS METHODS, AUDIENCE SIZE

♦ Featured in the March issue of **BUSINESS SCREEN** will be a comprehensive report on Sponsored Film Distribution, based on hundreds of survey reports from the field, facts and figures on audience size, costs, methods, forms and potentials. Watch for it!

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Last year our writers travelled 77, 276 miles to plan films for clients in 36 cities—for our clients have found that the best-planned films get the best results.

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Scripts By Oveste Granducci

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"Out of the North"

AN MPO PRODUCTION FOR NASH MOTORS.

Sponsor: Nash Motors

Title: *Out of the North*, 25 min. color, produced by MPO Productions, Inc.

★ It is doubtful if any films have been more in demand in the past three years than Nash Motors' two films, *Fishing in Alaska* and *Hunting in Alaska*. They have been called the greatest hunting and fishing films ever made—and with some justification. Their immediate success, both as fine films and as sales promotion vehicles, prompted Nash to plan another picture that would follow wildfowl from their breeding grounds in Canada to wintering places in the south.

This film, which has been in production for three years, was finally released this month. It is called *Out of the North*, and it is just about the best thing of its kind that has ever been done. It begins up near the Arctic Sea as spring thaws the marshes and muskeg lakes and the ducks and geese arrive back from the south. Soon a hush falls over the marsh—the time for concealment, the stealthy quiet of the laying season. After the goslings and ducklings break out of their shells, they begin the lessons of trials and experiment, learning from the grown birds how to dive or dabble, tip or scoop, for food.

As summer comes, and new flight feathers appear, the flocks whirl in trial flights, preparing with order and discipline for migration. Until, overnight, summer is gone, frost is on the barrens, and the flocks climb the sky and wheel away on the wind southward, along the age old flyways. If wings passed that way of old, they pass that way now.

The gunners—who have planned all year for this time—wait for them, call to them, and take man's toll. But the abundant survivors finally reach the "places without fear"—in Louisiana, Stuttgart, Arkansas, or even farther, in Yucutan.

Out of the North should be winning friends for Nash for dozens of years to come. It is timeless, and as beautifully portrayed as a flock of Blue Geese on the wing.

Distribution of the Nash film program is handled by Modern Talking Picture Service, Inc.

"Roy Rogers, King of the Cowboys," Wins Visual Presentation First Award

★ Winners of the first national Visual Sales Presentation Awards contest were announced at a recent luncheon of the Sales Executives Club of New York. First and second prizes, consisting of suitably engraved plaques along with a shelf of books on advertising and selling, were classified in three categories.

First prize for the best oral sales presentation was awarded to Esquire Socks, Division of Chester H. Roth Co., Inc. SEVENTEEN MAGAZINE won second place.

In the category, "best presentation other, than motion picture, where all or some of the sales talk is incorporated mechanically," the National

VISUAL PRESENTATION AWARD WINNERS



RECEIVING AWARD PLAQUE are (l to r) Ted Cate of Cate & McGlone, producer; Conrad Krebs of Roy Rogers Enterprises; and Reg Evans, representing the National Visual Presentation Association which made selection.

Broadcasting Co. was honored with first place. Taking second, was the Metropolitan Sunday Newspapers Inc.

"Best motion picture sales presentation of 1952" was awarded the film of Roy Rogers Enterprises, Hollywood. *The Roy Rogers* film was produced by Cate & McGlone of Hollywood. In this classification, a General Electric Company presentation was given a second award.

Before presenting the awards, moderator SUMNEY W. EDLUND, president of the organization, stated that "it is the power of visual presentations when properly used to generate business that would otherwise be lost."

The panel of experts who served as judges were: Fen K. Doscher, vice president in charge of sales, Lily-Tulip Cup Corp.; Harold L. DeBenham, manager, general sales department, Sunshine Biscuits, Inc.; Reg Evans, vice president, Ad-Film Distributors, Inc.; Walter Brunauer, director of sales personnel development, Lily-Tulip Cup Corp.; and W. Harry Alexander, management consultant.

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Dowling Sound Slidefilm Presents Basic Public Relations Ideas

♦ Basic principles of human relations are explained in *Public Relations for Business and Professional People*, a sound slidefilm in color, produced by PAT DOWLING PICTURES of Los Angeles. The film is especially intended for people who may be self-employed as well as for companies employing a few hundred persons.

Defining the difference between public relations and the "tools" of communication, the film singles out a "Mr. Yesterliver" as an example of one who tries to handle human relations policies as Grandpa did. Also outlined are some of the common misconceptions of human behavior which science has uncovered, principles which the business and professional person can put to use, and the procedure followed to begin a public relations program.

Author of the production is ROY J. LEFFINGWELL, director of public relations for the Hawaiian Sugar Planters' Association and a member of the board of the Public Relations Society of America. Illustrations in color cartoon form were done by Honolulu artist, RAYMOND E. LANTERMAN, formerly a Chicago illustrator. Distribution information may be obtained from Pat Dowling Pictures, 1056 S. Robertson Blvd., Los Angeles 35.

and dramatically presented in this 25 minute, 16mm sound film.

Produced by the LOUIS D. ROCHEMONT CORPORATION, this film explains clearly and simply where, when, and how the antibiotics are used. The struggle between disease organisms and the wonder drugs is graphically shown, and the audience is permitted to look through the new electron microscope and watch the fantastic rate at which disease organisms reproduce themselves.

This free film is excellent for showing to church groups, service and luncheon clubs, schools, etc. . . . *And the Earth Shall Give Back Life* is available from the 27 national offices of Ideal Pictures Corporation by writing to the home office located at 65 East South Water Street, Chicago 1, Illinois.

Death of Bud Pollard Announced

♦ Film industry friends were saddened recently by the death of Bud Pollard, first president of the Screen Directors Guild of New York. In addition to being one of the founders and first president of the Screen Directors Guild, he was a charter member of Film Editors Local 771, IATSE, a member of AGVA and of the Picture Pioneers. Until a few years ago he was associated with Astor Pictures of New York and more recently was pursuing his career in Hollywood.

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New Sarra Film Deals With Color

♦ The role played by color in everyday living is the subject of a film being produced in Sarra's Chicago studios. Described as a "film pageant of color," the motion picture will feature Harold Lloyd and other noted personalities as they interpret color uses and trends in their particular fields. Sponsor is the Martin-Senour Company.

Fields represented in the film will be interior decoration, fabric design, industrial design, architecture, publishing, industrial engineering, color physics, and related fields. The film will have its premiere in Chicago at the March convention of the Painting and Decorating Contractors.

Squibb Film Explains Antibiotics to Layman on Non-Medical Level

♦ Penicillin and other antibiotics, now taken for granted by the layman, are explained to Mr. and Mrs. Average Citizen in the new E. R. SQUIBB AND SONS sponsored film, . . . *And the Earth Shall Give Back Life*. The highly technical and amazing process of manufacturing wonder drugs, such as penicillin, is simply

each one different but all perfect

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CASE HISTORIES OF BUSINESS FILMS

Monsanto Shows MPO's "Garden Wise" for Consumer Promotion of Krilium

Sponsor: Monsanto Chemical Company.

Title: *Garden Wise*, 25 min. color, produced
by MPO Productions, Inc.

★ When Monsanto introduced its synthetic chemical soil conditioner, Krilium, a little over a year ago, it presented, conjointly, an "unplanned" motion picture, *Soil Structure—Key to Productivity*, that told of the research and development that went into the product. Two million people have seen the film since then, and wondered at the way Krilium "fixes" the soil for better crops.

But, Monsanto was not long without competitors, and now with several dozen "—ium" soil conditioning products of varying effectiveness on the market, the company is ready with a new film, aimed at home gardeners, which it will promote for the widest possible audience.

Garden Wise, which has been in production since last May, has the expressed purpose of getting people to go right out and buy Krilium. It is visual advertising, but of a most palatable brand. It's a little story about a young couple who move into a new house and hopefully plan their garden for the coming spring. Neighbors advise them that their soil isn't too good, but they say, as she puts it, "We think it's just lovely."

It's a disastrous spring in the young couple's garden. The ground either bakes hard, or floods, and such plants as come up at all look abused and starving.

But enter Krilium, on the neighbor's advice, and the soil becomes, indeed, "lovely." The stuff really works, and the new garden and sloping lawn prosper.

Freedoms Foundation Winner Tells Basic Philosophy for Free Enterprise

★ The American Economic Foundation offers the film, *Backfire*, 13½ min, b/w, produced and distributed by the Princeton Film Center, Inc. Film is based on an actual classroom incident that seeks to prove the fallacy of the Marxian line: "From each according to his ability, to each according to his need."

Thomas J. Shelly, an economics teacher at Yonkers High School, devised a unique system of grading tests in his classes as an experiment to disprove collectivist ideas that some of his students seemed to support. He averaged all the marks, taking from the best papers, giving to the failures, until all papers were exactly equal and just barely passing.

Putting this socialistic system into actual practice provided a clear lesson to the students that no two human beings are ever born with equal talents and abilities and that, because of this, their performance in life is bound to be unequal. It presents the proposition that the idea of protecting mediocrity from its inevitable results is so plausible and charitable that millions of people support it without thinking it through. But, they fail to see that talent does not merely elevate the individual—it elevates the entire nation.

As far as it goes, *Backfire* is an effective film that should provide considerable discussion wherever it is shown. And it will be shown widely—the A.E.F. estimates that five million people will see it this year. It is described as an effective thrust against one of Socialism's key theories, one that in this narrow sense, at least, would undoubtedly find agreement from a great majority of Americans.

One question, however, that may arise is this: How far does the basic idea of the film seek to go? By implication, does it mean that such collectivist, "socialistic," if you will, programs as social security, the graduated income tax, the anti-trust acts and labor unions are entirely wrong and "un-American"?

The film's entire purpose is to negate a theory which is not completely basic to even our most avid social planners. It seems to state that since "black" has been proven wrong, only "white" is right. The truth is that most Americans today do not believe in the completely unrestrained capitalism of the late 19th century any more than they believe in Marxian Socialism. Most of our accepted economic beliefs lie in a great gray area between the two extremes. Some films like this that go into battle against the extreme left often have the underlying purpose of damning by association every single social and economic change that has been made in the past century.

EDITOR'S NOTE: at presstime *Backfire* received a 1953 Freedoms Foundation honor medal award.

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Fresh Approach to Subject Lifts a New Kaiser Film

Greater New York Fund Shows Need for Service

Sponsor: Kaiser Aluminum & Chemical Corp.

Title: *Take a Look at Tomorrow*, 20 min., color, Produced by John Sutherland Productions.

★ When the Kaiser Aluminum Company decided to make a film about its product, it faced a problem not uncommon to many another sponsor—it had already been done. "How aluminum is produced" was already recorded on the films of at least two other major aluminum companies and Kaiser commissioned John Sutherland Productions to find a somewhat fresher approach.

Take a Look at Tomorrow is the result. Twenty-minutes of animation and live action feature "Aluminum" as a circus performer and magician and gives "him" an opportunity to stretch, twist, bend—to show, in short, that aluminum is a lightweight, glamorous champion, outdistancing competitors Iron Man McGinty and Chief Copperhead.

The method of mining aluminum, extracting it from the ore, bringing it to the Kaiser plant are also presented in animated sequences. Live action then takes over and shows aluminum processing. Some of the most satisfying parts of the film show in really excellent color how aluminum pigs are rolled, drawn, and extruded. Another excellent scene: the steady progression of a traveling crane along the length of a huge rolling mill.

Also examined are the variety of ways aluminum can be used—structural I-bars, cast and molded parts, even microscopically thin foil for household use.

The film will be available to all interested groups. Distribution is being handled by the Kaiser sales offices and warehouse distributors throughout the country.

Interested in Bricks? Here's Hanley's Story of The Product

Sponsor: The Hanley Company.

Title: *When Better Bricks Are Made*, 30 min., color, produced by Campus Film Productions.

★ Anyone interested in bricks—architects, engineers, builders—will get the full treatment in this film. It shows bricks of all sizes, shapes and colors and follows them from the mine to the top of a skyscraper.

Good scenes: mining clay with a machine that looks like nothing so much as a live crab; bricks being baked in a red hot kiln.

Sponsor: The Greater New York Fund.

Title: *A Thought for Your Pennies*, 20 min., color, produced by Campus Film Productions.

★ Every year, at this time, the Greater New York Fund conducts a campaign to raise money for the 423 separate charitable and welfare agencies which are associated with the Fund and which receive part of their support from the Fund.

Several films are being used in this year's drive, for various purposes—television, theatres, and this one—*A Thought for Your Pennies* principally in business concerns for employee showings. (The Telephone Company, as an example, uses twenty prints for this purpose.)

Ties in Suburban Groups

Emphasis in *A Thought . . .* is on the Greater New York aspect of the Fund, to encourage suburban dwellers who work in the city to consider contributing to the Fund as much their responsibility as it is their city resident co-workers'.

The film shows just what happens to the money collected—Family Counseling Services, Settlement Houses, the Institute of Crippled and Disabled being among those benefited—and how necessary these activities are to the people of the city—you and me, perhaps.

The script is by Ralph Schooldman, who likes to write about people, and the direction by Nat Campus, who makes his cameras shoot non-professional "actors" without scaring them to death.



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"Buckshot"—he's a boy's prize possession.

The Texas Company's Rural Program
Features "Buckshot Goes to the Fair"

Sponsor: The Texas Company

Title: *Buckshot Goes to the Fair*, 30 min, color,
produced by Audio Productions, Inc.

★ Buckshot, when you meet him, is one of the biggest, fattest hogs ever seen on the screen. He's the hero of Texaco's new farm film, and though he isn't handsome, and unfortunately he doesn't get the blue ribbon, he does form the principal interest in one of the best of Texaco's long series of farm subjects, than which there are none better.

In fact, though Texaco aims these pictures at farm audiences, it is a shame to call them just "farm films." for their interest is as wide as America. Up until now, the series has covered chickens, apples, dairy cows, beef cattle and hogs; next year it will be something else. We have an idea that people everywhere would like these pictures, and, perhaps, even city dwellers in particular.

Buckshot is the proud possession of a young farm boy, who has beaten all local competition as the owner of the best hog in the county. Going on to the State Fair, Buckshot doesn't win, but the boy learns a lot about hogs he never knew before and vows to cop the prize "next year."

The film shows prize herds of each of the eight main types of hogs, explains the merits of each in highly informative fashion.

CAREFREE YOUTH at the fair in a
scene from "Buckshot Goes to Fair"



Working on scale model in Chrysler film

Chrysler Shows Design of Models
in Colorful Film "Starring in Style"

Sponsor: Chrysler Corporation

Film: *Starring in Style*, produced by Raphael
G. Wolff Studios.

★ This film is a stylish presentation of how cars are styled. The opening of the film is a Wolff Studios trade mark, setting the scene with some beautiful fast-motion scenes of dawn touching the Grand Canyon. This is followed by the before-your-eyes opening of one of the most perfect and most perfectly photographed roses you have ever seen.

The points being made are: "What makes style? What is beauty? And how are they expressed? Then the film goes into the basic problems of styling. First considerations are the comfort and safety of the passenger. When these have been taken care of, styling follows: It takes form first on the drawing board, then in clay mockups, then in full size wood and/or plastic models, and finally in a full scale model of the new car hand-made in steel. The finale of the film shows the new '53 line of Chrysler automobiles and associates each with some other beautiful object, in a very interesting kaleidoscopic pattern of music and movement.

The film is one of the more subtle ways of introducing the new '53 line of Chrysler cars, and it will be of interest to all types of audiences. A 35mm version will be shown in theatres, and several hundred 16mm prints have been placed with Modern Talking Pictures, Inc., for free loan distribution via 27 exchanges.

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Equipment for Four New TV Stations Delivered by Du Mont

♦ A half million dollars worth of TV equipment was shipped by the A. B. De Mont Laboratories to four widely separated U. S. stations. These shipments were made early in January to TV broadcasters who were anxious to get on the air as early in 1953 as possible.

Among those companies which received equipment from the Television Transmitter Division of the Du Mont Company were Old Pueblo Broadcasting Company, Tucson, Arizona; Lynchburg Broadcasting Corporation, Lynchburg, Virginia; Cornhusker Radio and Television Corporation, Lincoln, Nebraska; and Pueblo Radio Company, Inc., Pueblo, Colorado. Each of these firms received a 5 KW VHF television transmitter plus complete associated station and studio units.

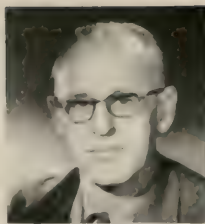
Theatre TV Unit Cost \$47,946

♦ A television consulting engineer, testifying before the Federal Communications Commission last month estimated that the average cost to equip a theatre with large screen TV was \$47,946.

Manfred K. Toppen, speaking on behalf of the Motion Picture Association and the National Exhibitors Theatre Television Committee, who are seeking allocations of channels for theatre TV networks, outlined a typical system encompassing 233 theatres with a total of 1,512,738 seats, located in New York, Philadelphia, Baltimore, Washington, Wilmington, Atlantic City, Trenton, Allentown and Reading. This network would take an investment of \$11,171,000 in order to be fully equipped to operate.

Girl Scouts Issue Flip Charts

♦ The Girl Scouts of America has issued a new series of camp-craft training devices in the form of three sets of 12 by 15 inch flip charts. Young campers can take these charts out in the field and learn about *Unshing, Fire Building and Primitive Camp Sanitation* while "on the job." Each set costs \$6.



HAROLD A. LIGNELL

Sarra's Chicago Film Processing Laboratory Begins Second Year

♦ Sarra's specially-designed Chicago film processing laboratory enters its second year of operation under the continued guidance of Harold A. Lignell, who was instrumental in its development.

Coming to America from Sweden in 1924, Mr. Lignell joined Burton Holmes Films, Inc. and was instrumental in expanding its laboratory services throughout the midwest. For several years he also served as the company's principal motion picture cameraman.

In addition, he worked closely with Oscar B. Depue, manufacturer of motion picture printing machines and light control boards, in the development of both 16mm and 35mm printers of various types.

His film experience also includes the direction of more than 50 motion pictures as well as the cutting and editing of more than 125 various industrial and governmental training films. During World War II he supervised a weekly laboratory output of 600,000 feet of film for U. S. Army and Navy 16mm and 35mm release prints. In addition, he supervised the production of a weekly average of one and one-half reels of various training films.

In his present capacity with Sarra, Inc., Mr. Lignell is in charge of all laboratory operations for New York and Chicago Sarra clients. Sarra's special processing of television prints, termed "Vide-O-iginal," is one of his most recent accomplishments.

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CASE HISTORY OF A BUSINESS FILM

Report to Stockholders

General Mills Continues a Series

Sponsor: General Mills.

Title: *A Report to Stockholders*, 8 min, color, produced by Dudley Pictures Corporation.

★ General Mills' most recent annual report film (1952), *A Report to Stockholders*, an eight-minute animated cartoon in color, was produced by Don McNamara of Dudley Television Corporation, Beverly Hills, California. It was shown at 13 stockholder meetings held by the company in late 1952 and is now available from the Film Department of General Mills at Minneapolis on a free loan basis. The film empha-



FIRST BIG SHARE of the company's dollar goes to farmers and other material suppliers.

sizes the importance of reinvesting earnings of a corporation and introduces "The General" of General Mills who takes the viewers on a tour of the company.

The film opens with the little "General" piloting the "General Mills Special" train loaded with company products. These products are turned into sales dollars and the film then shows how these sales dollars were distributed. At the first signal along the train's route a bar drops down and shears the company's expenses for the year, depositing the money in the hands of the farmer and the other suppliers of raw materials.

Later Uncle Sam wields a heavy ax to collect his cut. Then the truncated train finally arrives at Stockholders Junction where Mr. and

FEDERAL TAXES take another big cut out of the company's annual earnings for its owners.



REINVESTED FUNDS are the "working dollars" which build the company's basic physical plant.

Mrs. Stockholder and family are waiting to receive the earnings. But they do not get all the money—the "General" takes part of it back with him to reinvest in the company. Mrs. Stockholder then sends her husband to General Mills to find out what happened to the rest of the money, whereupon the "General" shows how these dollars, put back into the company, become working dollars. These working dollars have industriously built the work of General Mills over the years, until today Mr. Stockholder's company is valued at \$108,000,000.

This informational tour, of course, makes Mr. Stockholder very happy and the film ends with the "General," Stockholder and the General Mills employee marching forward together "toward a future unlimited."

THESE WORKING FUNDS have helped build General Mills value to a total of \$108,000,000.



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♦ AUTO CAMERA MARK 3 is the name of a new recording camera now being distributed by J. A. MAURER, INC. The camera was originally designed for aircraft use by D. Shackman & Sons Ltd. of London and is now finding application in scientific, engineering, and industrial visualization.

Accessories are available to permit the camera's use for time-lapse recording, photomicrography, normal and stereo photomicrography,



The Auto Camera-Mark 3

aircraft instrument recording, chemical experiment recording, traffic and highway condition recording, etc. Photography may be automatically accomplished to speeds as fast as 4 pictures per second or at intervals from 1/4 second to as long as desired. In this way any number of events may be recorded over relatively long periods of time.

Automatic in operation, the camera has a special spring motor which provides, with one winding, the exposure of 21 feet of 35mm film held in special cassettes. Both the exposure and film transport functions are effected by a single electrical impulse.

Operating voltage is pre-set at either 12 or 24 V DC. An electrical contact is incorporated to provide for an external exposure indication

or to flash an electronic-flash light source for illumination. Besides automatic electrical operation, the camera may also be controlled manually.

Five shutter speeds for 1/10 second to 1/200 second and "time" exposure are provided. The standard lens furnished is of 36mm focal length, f/3.5 in a graduated focusing mount. This lens is also available in a special anti-vibration focusing mount designed primarily for aircraft work. Many other lenses are available and special models of the camera incorporate 6" or 9" lenses.

Two models of the Auto Camera Mark 3 are available: the Mark 3-A, providing 200 pictures 1"x1" and the Mark 3-B, 300 pictures in 3/4"x1". A wide range of accessories is available to adapt the camera to specialized function including intervalometers, power supply units for operation on 110 V 60 cycle AC, photomicrographic stands, focusing magnifiers, and many others. The camera measures 8 7/8 inches long, 3 3/8 inches wide, and 4 inches high. It may be mounted from the front or base.

Further information may be obtained from J. A. Maurer, Inc., Photographic Instrumentation Division, 37-01—31st Street, Long Island City 1, N. Y.

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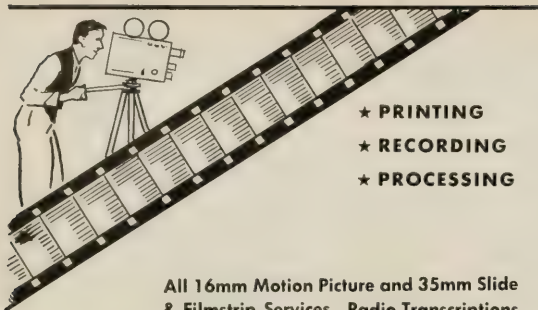
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New A-V Products:

(CONT'D FROM P. 125)



Here's the Victor
Magnesound Recording
Attachment Shown in
Use with the Victor
16mm Sovereign
Projector.

Magnesound Tape Attachment to Convert Victor 16mm Projectors

♦ The application of magnetic recording and playback to existing Victor 16mm sound projectors is being received with interest by projector owners according to VICTOR ANIMATOGRAPH CORPORATION of Davenport, Iowa. Use of the magnetic sound films with Victor 16mm optical sound projectors is made possible with Victor's new Magnesound—a recording and playback attachment.

The first commercial 16mm magnetic sound attachment on the market, the Magnesound, is priced at \$199.45 complete with microphone and carrying case. It records and reproduces both voice and music on 16mm magnetic striped films. The sound can be recorded, erased and re-recorded as desired.

Here Are Major Components

Major components of the Magnesound include a magnetic drum incorporating separate record-playback and erase heads and a separate magnetic amplifier in a compact, lightweight case. The Magnesound drum is interchangeable with the projector's optical sound drum and is connected to the magnetic amplifier. The Magnesound amplifier is, in turn, interconnected with the projector amplifier.

In use, magnetic sound film is placed in the projector over the usual threading route, and the projector is operated in the conventional manner. Recording and playback are accomplished as the film runs through the projector.

Record at Either 16 or 24

Recordings can be made at either 16 or 24 frames per second with the Magnesound. Erasure of a previous recording is automatic when a new recording is placed on the film. A special safety device incorporated in the record-play switch on the Magnesound amplifier eliminates possibility of accidental erasure of a recording.

Producers Use Eclair Camerette for Current Stereo Production

♦ The CAMERETTE, manufactured by ECLAIR, Paris, is being used for Stereo motion picture photography by several producers. One of the main reasons for its popularity for Stereo photography is its light weight. A single Camerette, with three lenses and loaded magazine weighs only fifteen pounds. The combined weight of two camerettes in a stereo mount is only sixty-five pounds. Consequently, it is ideal, either singly or in stereo pairs, for location shooting.

The Camerette has a number of interesting features, among the most unusual of which is the convertibility of the 16/35 model which converts from 16mm film to 35mm film or vice versa in just a few seconds.

Among the companies now using the Camerette are Encyclopaedia Britannica Films, who find the 16/35 Camerette most useful for location shooting and 20th Century Fox which shot much of the under water work for *The Frog Men* with the underwater version of the Camerette, Louis DeRochemont, Sarra, Affiliated Film Producers, and MPO are all using Camerettes for current assignments.

• • •

National Cine Equipment Offers New Three Wheel Collapsible Dolly

♦ A three wheel dolly which folds into one compact lightweight unit is now being distributed by NATIONAL CINE EQUIPMENT, INC. Size of the "triangular" dolly when collapsed is 20"x20"x36".

Made of cast aluminum construction, the dolly folds into one unit set-

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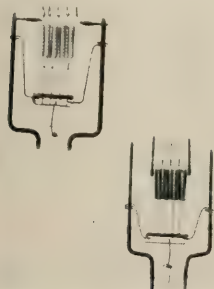
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cured by screws on a center mount casting, which also provides a hook for optional use of the tie down chains when using standard or baby tripods.

Extra wide rubber wheels are used to prevent side sway. Bronze tie down clamps for all types of standard and television tripod legs are used to hold the tripod rigid. An adjustable spring mounted seat for the operator is provided.

Floor hand jack screws are used for leveling or stationary position. A removable steering handle with fork and a quick lock for "in line" steering is provided.

Further information may be obtained from National Cine Equipment, Inc., 209 West 48th St., New York 36.



(Old lamp (top) new lamp (below))

Westinghouse Projection Lamp Provides Better Screen Brilliance

♦ A new 16mm projection lamp said to produce up to 20 percent more screenlight was introduced in 500 and 750 watt sizes by the WESTINGHOUSE LAMP DIVISION in late January. The improved bulb was developed with the assistance of BELL & HOWELL COMPANY engineers.

The increased efficiency stems

from tighter winding and closer spacing of the filament coils made possible by a patented feature, the "Floating Bridge." WILLETT WILSON, photographic lamp manager in the Division's commercial department, said the smaller filament allows the projector's optical device to pick up and deliver to the screen a record amount of illumination per watt.

The quality of the filament wire has also been improved through metallurgical research according to WILLIAM B. GERO, manager of commercial engineering.

The "Floating Bridge", which is the basis of the new lamp, is a supporting and guiding device which permits the filament sections to ride as a unit on vertical rods. When the tungsten coils expand when the bulb is turned on the rods control their movement. As the coils cool the new bridge allows them to slide back to their original design position. This floating action minimizes the forces which eventually cause reduced screen-light through filament distortion.

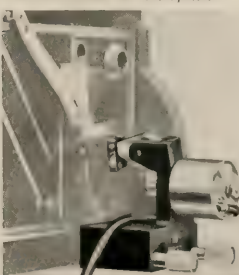
Application of the concentrated filament principle to the 1000-watt lamp is being studied as a possible future development.

Par Products Announces New Frame Release Solenoid for Cine-Kodak

♦ PAR PRODUCTS CORPORATION announced its production of a new single frame release solenoid (115 volts AC) which provides for push button operation of the single frame release permitting animation and other operations of single frame utilization. In addition, the solenoid eliminates camera unsteadiness which results from manual operation of the release.

It may be used with the Eastman Cine-Kodak Special I and II. Additional information on this product, as well as other motion picture specialties, may be obtained from Par Products Corporation, 926 North Citrus Avenue, Hollywood.

SINGLE RELEASE solenoid of Par Products is shown on Cine Special.



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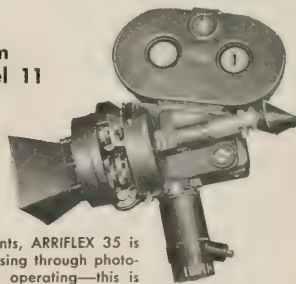
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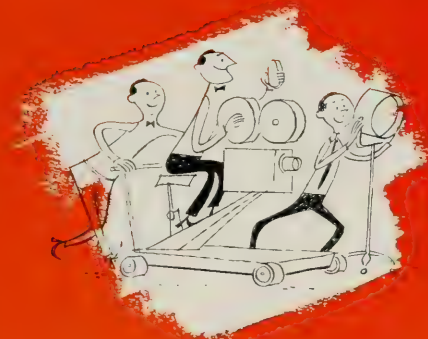
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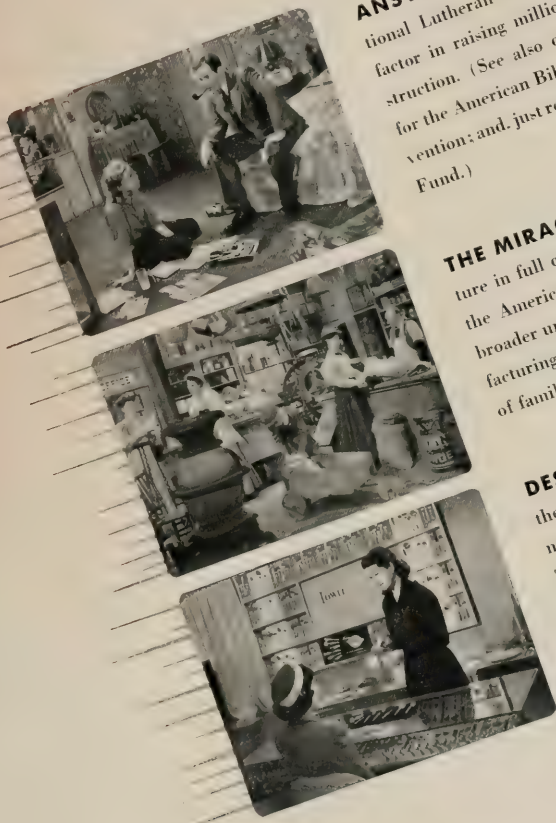
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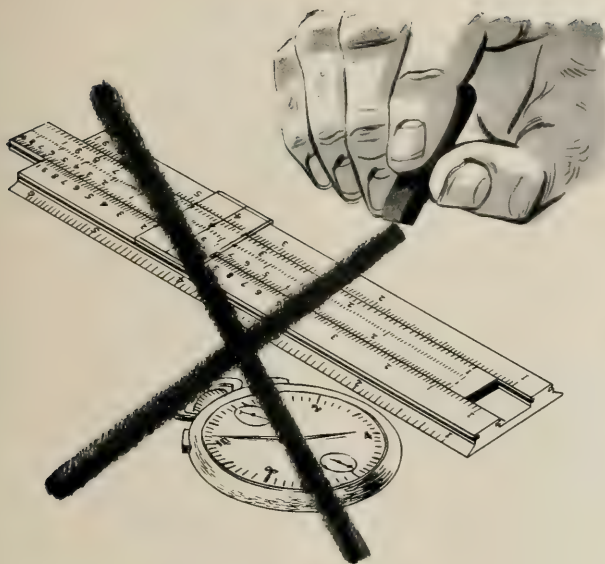


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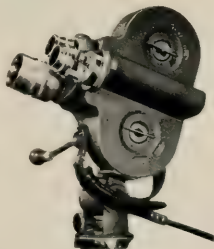
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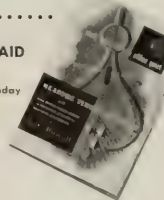
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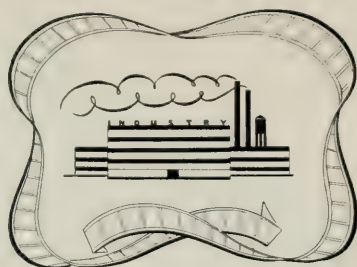
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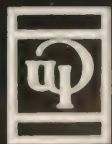
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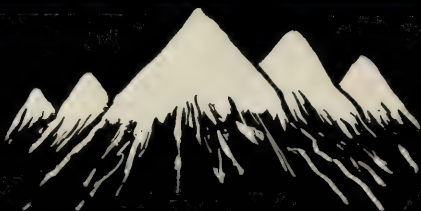
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PRODUCTS manufactured by Bell Sound Systems, Inc., are too heavy and bulky to carry, and catalogs do not do justice to their beauty and sales appeal. Sales manager, H. H. Seay Jr., however, has found Stereo-REALIST indispensable in his sales contacts. He uses the REALIST both to photograph his complete line in full, natural color and three dimensions, and to take pictures of his distributors.

REALIST pictures are the next best thing to displaying the actual product itself, because this precision-built camera duplicates exactly what you see with your eyes.

Why not consider using the REALIST as a visual sales aid in your business? Chances are it will do the job better at lower cost than you now believe possible. If you haven't seen REALIST pictures, ask your camera dealer or commercial photographer to show you some. Or for free folder on its business applications write: DAVID WHITE COMPANY, 319 W. Court St., Milwaukee 12, Wisconsin.



STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

DAVID WHITE COMPANY Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.

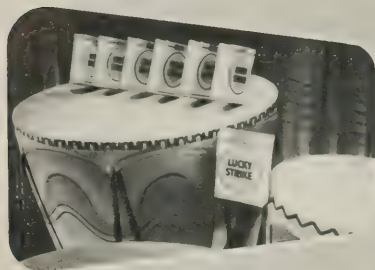


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NEW REALIST SILVERSCREEN

Specially-designed for proper stereo projection. Elastic screen stretches absolutely flat, attaches easily to lightweight frame with Quick-Snap buttons. Surface is powdered aluminum bonded firmly for maximum reflection. Built-in tilt control directs reflected light to audience. Frame packs neatly inside attractive tubular carrying case. Also available: 54" x 59" floor model with adjustable stand.

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200 East 56th Street, NEW YORK
16 East Ontario Street, CHICAGO

Safety Film Awards

National Committee on Films
for Safety Names 52 Winners

THE OUTSTANDING safety motion pictures and slidefilms of 1952, as selected by the National Committee on Films for Safety from among 66 motion pictures and sound slidefilms accepted for screening were announced in late March, just in time for the final forms of this issue.

Nine sound motion pictures received top award plaques in the various categories judged by the committee. Just one sound slidefilm received the top award this year, 25 Awards of Merit were extended to 19 motion pictures and six sound slidefilms. Here are 1952's best safety-motion pictures in the opinion of this blue-ribbon jury of outstanding leaders in the field of safety education:

Plaques to These Films

Top award plaques in the "General" safety group went to *Not Too Hot to Handle*, a fire safety motion picture produced by The Jam Handy Organization for Walter Kidde Company. *On Post Safety*, an Army film produced by the Signal Corps, was another plaque winner; *The School Safety Committee*, sponsored by the Auto. Club of So. Calif. and produced by Sid Davis, won a plaque, as did *Hands Off*, sponsored by the Blue Cross and Blue Shield and produced by Iowa State College.

Two top-award plaques were awarded Vogue-Wright Studios for *Dark Daze*, sponsored by the National Association of Automotive Mutual Cos., and for *Word of Honor*, sponsored by Kaiser-Frazer Sales Corporation. The other plaque winner in the Traffic & Transportation motion picture group was *Mickey's Big Chance*, produced by F. K. Rockett Company for the AAA Foundation for Traffic Safety.

In the field of Occupational Safety, *You Can Take It With You*, produced by Dallas Jones Productions for the National Safety Council was one of two top-award selections. *Safe Every Second*, produced by Gene K. Walker Productions for Standard Stations, Inc. was the other motion picture plaque winner in this group.

One "Top" Sound Slidefilm

The only top award plaque given a sound slidefilm this year went to Sarra, Inc. for *Pick Your Safety*

Target, a 13-minute subject sponsored by the National Safety Council.

Awards of Merit were shared by the U. S. Coast Guard, Jerry Fairbanks, Inc. (3), Unifilms, Inc. (2), The Jam Handy Organization, Rarig Motion Picture Company, Sarra, Inc., Atlantic Refining Co., Harold Kite & Associates, Clark Equipment Co., Wilding Picture Productions, Paragon Pictures (2), the Pacific Telephone & Telegraph Co., Human Relations for Industry, Helio Productions, Aetna Casualty & Surety Co., A. Julian Brylawski, Coronet Films, Michigan Inter-Industry Highway Safety Committee, Lew Parry Film Productions, and Vogue Wright Studios. Fairbanks' films were made for the National Board of Fire Underwriters as was one of the subjects by Unifilms.

The other Unifilm Award of Merit was shared by the Pennsylvania Railroad, National Electric Products Corp. shared the Jam Handy merit award; the Oregon & Washington Forest Fire Assns., Santa Fe Railway, Mine Safety Appliances Co. and Zurich-American Insurances Cos. were others who shared merit awards accorded their productions for 1952.

Chicago Film Council Has Program on "Film As a Tool in Business"

♦ "The Film As a Tool in Business" was the title of the program at the March meeting of the Chicago Film Council. Miss Kay Powers, education director of the United Airlines, presented the film *Operation of American Airlines*. *Daily Safety Meeting* was presented by Mr. J. T. Hawkinson, audiovisual director and producer, Illinois Central Railroad, film department.

Production on New A.T.&T. Film Goes on Location at Bell Labs

♦ Studio sequences for the AMERICAN TELEPHONE & TELEGRAPH COMPANY picture tentatively titled *Visible Speech* have been completed by AUDIO PRODUCTIONS. Technical scenes are now being shot by Alexander Gansell, producer-director, on location at the Bell Laboratories.

The Technicolor picture shows engineers taking "sound samples" at a simulated broadcast of Don Voorhees and his Telephone Hour Orchestra, with concert violinist Zino Francescatti as guest star. Bell System engineers, with their "samples," will show the film's future audiences sound in profile and depth, and some facts about the progress toward voice-dialing.



Contact!



Cannon Plugs are vital links in the electrical life lines so essential to airplanes, television cameras, guided missiles and countless other modern mechanisms. "Contact," a new Wolff color film is also an important link... in transmitting pertinent information concerning these plugs from Cannon Electric Co. to its many customers and prospective users throughout the world.

Raphael B. Wolff
STUDIOS

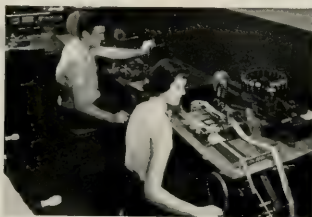
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YOUR POSITIVE ANSWER

Perfect Precision Prints

**MECHANICAL MEMORY...
AUTOMATIC CONTROL
... NO NOTCHING**

Each individual film has its own Printing Control Strip, which determines printing exposures, filter changes (for color) and effects, and stores up this knowledge for transfer to the printing machine itself. This Control Strip permits exact duplication at any time.



YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

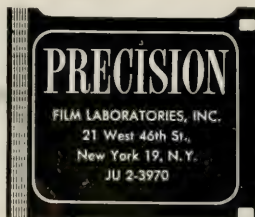
Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



TRENDS

OF 3-D AND COLOR TELEVISION

THREE-DIMENSION's revival by our cousins in the entertainment industry has all the fervor and urgency of its spiritual counterpart. There is really nothing new about it, technically, as yet, but as Hollywood throws its technicians into the fray and the experts of this business film industry are enlisted to help maintain the box-offices of the nation against the inroads of television, something new may well come of it all.

George Spoor's "Natural Vision" large screen presentation is emulated in the Twentieth Century Fox Cinemascope technique; the familiar Polaroid viewers with which New York World's Fair audiences saw Chrysler's 3-D movies by Loucks and Norling are being produced in million-fold lots for current consumption; Raphael G. Wolff is furnishing the equipment and his rare artistry for Sol Lesser's forthcoming 3-D shorts program. Ray Wolff has also demonstrated new industrial ideas in 3-D showings last month before Eastern industrialists.

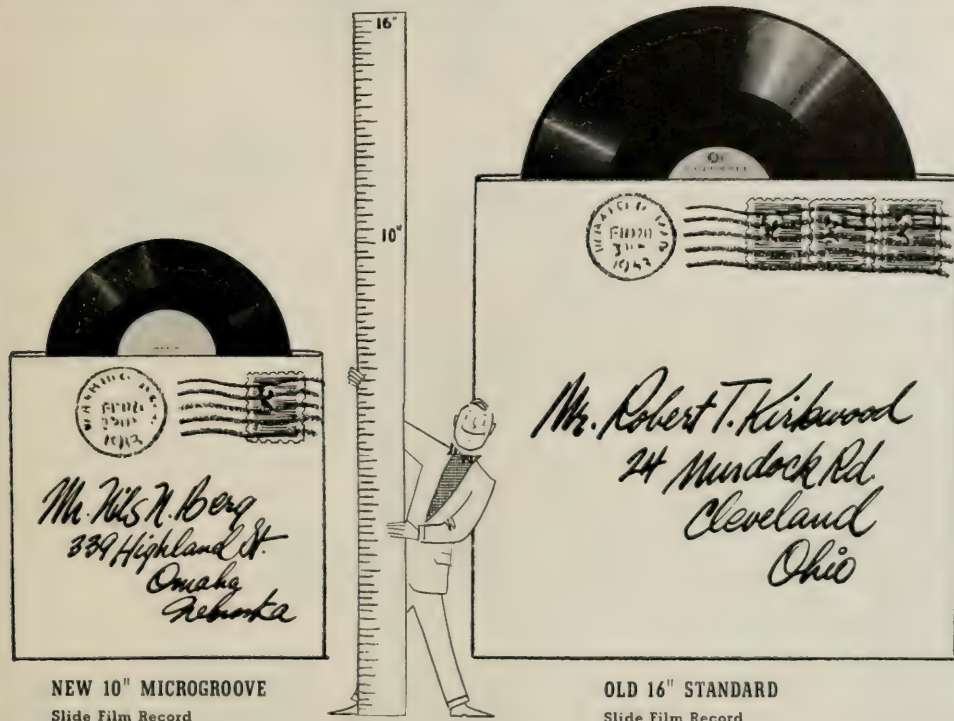
Freedom from the interlocked twin projectors, which would hamper any really widespread distribution of 3-D films via 16mm at present, may come via Polaroid's single-system Vectograph film, now in advanced experimental stages (see article in this issue). But meanwhile business is having lots of fun and plenty of sales attention from stereo slide presentations.

The Congress (and in particular Senator Johnson of Colorado) has been reminding the television set makers that they shouldn't delay the certainty of color television. In late March, RCA affirmed the readiness of its color equipment and the National Production Authority obligingly took the lid off color set manufacture. This industry's experienced producers of color films will be in a remarkable service position. But sponsors who have not taken advantage of the lull to stockpile color footage will be missing the chance of a lifetime.

Witness the interest of television stations in such material for sustaining, free use as program filler. Millions of additional attendance has been secured by astute sponsors whose films were sufficiently in the public interest to warrant these sustaining requests. Lessons can be learned in color production *now* that will save millions of dollars when the public has the sets; 16mm distribution as well as theatrical showings will pay for the films right now.

This is the year of technical advance; but it's also the year of destiny for present film sponsors. That's the text of our own report on distribution trends which appears on following pages of this well-filled issue.

Which groove are you in?



No difference in playing time but a vast difference in packing, shipping and mailing costs! Savings up to 50%! And you can make the same terrific saving right up the line—on processing, pressing and storage

expense. Find out how Microgroove pays you back its conversion cost, then keeps on saving you money. Call Columbia or send this coupon today—if you are still in the old groove!

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A DIVISION OF COLUMBIA RECORDS

ORIGINATORS OF THE MICROGROOVE RECORD

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799 Seventh Avenue, New York 19, New York
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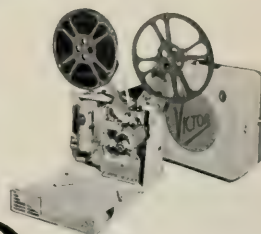
DAVENPORT, IOWA
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VICTOR SOVEREIGN (Model 60-25)

For larger groups—indoors
and outdoors

Price: With 12-inch speaker \$539.00



VICTOR ESCORT (Model 60-10)

For classroom and small
auditorium use

Price: With 9-inch speaker \$433.00
With 12-inch speaker \$455.00

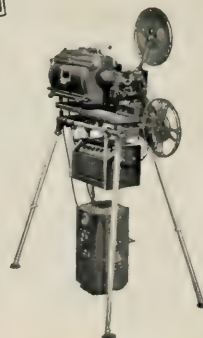


VICTOR NEW LITE-WEIGHT (Model 60-4)

For conference and small
groups

Price: With 9-inch speaker \$395.00
With 12-inch speaker \$417.00

MAGNESOUND
Magnetic Recording and Play-
back Attachment For Existing
Victor 16mm Sound Projectors
Price: Complete with Microphone and
Carrying Case \$199.45



VICTOR ARC PROJECTOR

For outdoor use, auditoriums
and small theatres

Price: Single Arc Projector \$1725.00
Dual-Arc Projector \$3250.00

Recognized world-wide for
many outstanding features,
excellence of performance,
precision construction and
dependability, Victor 16mm
projection equipment is the
first choice of thousands in
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Your best foot is *always* forward
when your 16mm color release prints are on
ANSCO TYPE 238 FILM!

The best impression you can make with any customer or prospect is with the quality of the release prints you can show him.

That's why you're sure of making the right impression by specifying Ansco Color Type 238 Duplicating Film for your 16mm releases. For no other color duplicating film you can use gives you the same faithful color, the crisp definition, and the overall high image quality you get with Ansco Type 238.



Don't take *anyone's* word for the facts...make this comparison *yourself*

Compare a print on Ansco Type 238 with one on any other color duplicating film.

Once you make this comparison, you'll never settle for less than Ansco Color Type 238 Duplicating Film.

COMPARE for faithful color

... for high-fidelity sound

... for cleaner, *whiter* whites

... for sharper definition

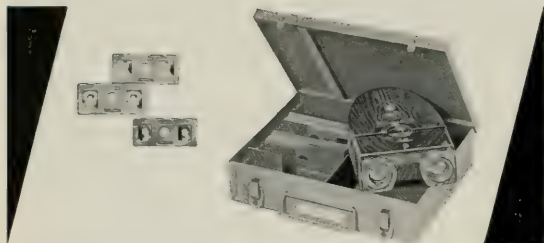
Fast processing through New York, Chicago, Hollywood

Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"



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Brilliant three dimensional pictures at your fingertips. Optically ground and polished lenses, pin-point focusing . . . battery operated with push-button switch. Lightweight, hard-impact Polystyrene (practically unbreakable). Takes all standard 1 3/4" x 4" stereo mounts.

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Completely portable all-steel file, holds 50 metal or glass binders (or 125 cardboard mounts), in groups. Has scratch-proof compartment that holds your Stereo Viewer. A handsome, complete unit-in-one . . . designed especially for the salesman who needs a compact, lightweight sales kit.

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Also, other convenient sizes.

STEREO BINDERS

The only all-steel binders with glass, that automatically center and align your transparencies. No kits, jigs, tape or masks required. Accurate prongs hold film correct for viewing in standard projectors or hand viewers. Simple snap assembly.

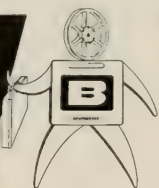
#1166 Box of 24 setsList \$4.50

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BUSINESS SCREEN EXECUTIVE

Kodak Advertising Executive Gets Annual Leadership Award

♦ W. B. POTTER, director of advertising, EASTMAN KODAK COMPANY, has received the first annual leadership award of radio station WHAM, the Stromberg Carlson station in Rochester, N. Y.

The award cited Potter's 20 years in public service and advertising fields and his "leading influence" in the Rochester Advertising Council and the Association of National Advertisers after which the Rochester group was patterned.

The Kodak executive was a founder and first chairman of the board of the Rochester Council. He is at present a member of the board of ANA and served as its chairman in 1949-50.

WHAM's citation attributed much of the Rochester Advertising Council's success in promoting charitable and educational institutions and causes to Potter's "great enthusiasm, his high sense of civic duty and his planning ability."



W. ALLEN TAFT

DuPont Names Sales Executives

♦ W. ALLEN TAFT, who for the past year has been assistant district manager of the Chicago sales office of the DU PONT COMPANY's Photo Products Department, has been appointed an assistant director of sales of the department with headquarters in Wilmington.

Mr. Taft's appointment increases to three the top sales management of the Photo Products Department. K. T. MOLIN is director of sales, and A. CRAWFORD HUBBARD is an assistant director of sales.

Under the new division of assignments, Mr. Hubbard will assist Mr. Molin in the sale of motion picture film and radiographic products, while Mr. Taft will be concerned with the sale of photographic films and sensitized paper to industry and the general photographic trade.

Mr. Hubbard, 42, has been assistant director of sales in the depart-

ment since 1944, having started with the company 12 years earlier as a technical representative in the sale of x-ray film. In the intervening years he was a sales representative in various district offices. He is a native of White Plains, N. Y., and a graduate of Amherst College.



ALDEN O. CARLSON

A. O. Carlson Becomes Head of Columbia Transcription Division

♦ Effective last month, ALDEN O. CARLSON, former senior sales representative of the Transcription Division, COLUMBIA RECORDS INC., has been promoted to the post of general manager of that division, replacing Robert Clarkson who has resigned. Mr. Carlson joined the organization in 1942 in a sales capacity and has remained with Columbia Transcriptions ever since.

* * *

DuKane Appoints R. L. Shoemaker Audio-Visual Division Head

♦ ROBERT L. SHOEMAKER has been appointed manager of the Audio Visual Division of the DUKANE CORPORATION, St. Charles, Illinois, according to an announcement by J. McWILLIAMS STONE, president. Formerly sales manager of this division, Mr. Shoemaker will now be in charge of all division activities.

ROBERT L. SHOEMAKER





TEAMWORK

Our organization operates like a ball team. There are definite positions that require the special skill and aptitude of individual players. But not only must each player be outstanding in his own job, he must also have the experience and temperament that make it possible for him to co-ordinate with the other members of his team.

Sound Masters has just that sort of well organized team, fifty-two weeks a year.

Whether it be a slidefilm or a multiple reel saga of an industry; whether the shooting locations are in one place or spread out over the map, the Sound Masters team of "star players" is at your service.

With special skills and highly developed production procedures, we will deliver to you, at the agreed time, a film that will accomplish the special purpose for which it was intended.

**LET US MAKE YOUR NEXT PICTURE
WE HAVE A LOT OF GOOD IDEAS**



SOUND MASTERS, INC.



ESTABLISHED 1937 165 WEST 46TH STREET, NEW YORK 36, N.Y. PHONE PLAZA 7-6600

New **FREE** Folder

"Opening the door to the mind"

**SHOWS HOW
TO MAKE TEACHING
MORE EFFECTIVE
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Beseler
VU-LYTE
Opaque Projector

This informative folder, packed with pictures, shows how ideally qualified for schoolroom use the VU-LYTE is. It points out the easy availability of the free projection materials at every teacher's hand. It explains how applicable these free materials are, to every class level and subject. And it fully describes the exclusive features that make the Beseler VU-LYTE such an outstanding, ultra-modern, professional-type teaching tool, embodying an entirely new principle in opaque projection.

This new folder, just off the press, illustrates and explains the Vacumatic® Platen, that holds copy flat without need of pasting and mounting . . . the Feed-O-Matic® Conveyor, that feeds new copy in and ejects the old automatically . . . the Pointex† Projection Pointer, the built-in optical device that throws on the screen a movable arrow of light which the operator can direct and control without leaving his place beside the projector . . . and other features of pronounced teaching value.

*Pat. Pending †Patented



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60 Badger Avenue, Newark 8, N. J.
The World's Largest Manufacturer of
Opaque Projection Equipment

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Send for your free copy of
"OPENING THE DOOR TO THE MIND."
Also, upon your request, and
without cost or obligation, we will
arrange a free demonstration of the
Beseler VU-LYTE to suit your
own convenience.

Eastman Kodak Company Report Announces Sales Up 6% in 1952

◆ Consolidated net sales of EASTMAN KODAK COMPANY increased to a new high in 1952 for the third consecutive year. They were \$575,022,750, up six percent from the 1951 level. THOMAS J. HARGRAVE, chairman, and ALBERT K. CHAPMAN, president, said in the company's annual report, recently released.

Hargrave and Chapman said two factors were largely responsible for the high sales volume. One was an important sales gain in photography, and the other was increased volume of government and defense business.

Their further comment on the company's 1952 business was, "Our sales increase in 1952 came chiefly from the excellent demand for our photographic products. Sales of Kodak color films and prints continued to grow rapidly and produced a large part of the total increase in photographic sales. Most of our major lines of films, papers, chemicals and accessories equaled or bettered their 1951 volume."

They reported that professional motion picture films accounted for nine percent of the 1952 sales. The rest of the breakdown by product groups showed: amateur photography, 27%; commercial and professional photography, 25%; cellulose esters products, 16%; military apparatus and equipment, 14%; chemicals and chemical products, 6%; and other products, 3%.

The Kodak statement concluded with, "Our estimates at this time show that we may look for a somewhat larger volume of sales in 1953. Earning should be at a satisfactory level and, if sales are increased, should exceed those of 1952. It looks now as if 1953 will be a good year for the company."

* * *

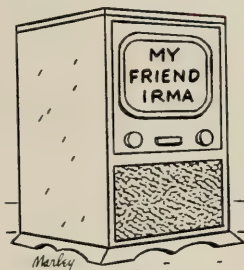
Air Reduction Sales Company Has Technical Films for Distribution

◆ HARVEY PLANTS of the AIR REDUCTION SALES COMPANY has announced the availability of two new films, *Burning Blades* and *Tool of Many Uses*. The first is a half-hour picture on machine gas cutting aimed at the production management level, but considered suitable for showing to top groups in the metal fabrication field.

Tool of Many Uses tells the story of the revolutionary airatomic welding process in mass production welding work. It is of primary interest to people concerned with welding and allied metal fabrication work. Both pictures may be obtained through Air Reduction Sales Company district offices.

ANOTHER PRODUCTION THAT DEMANDS THE **ACME** IN PRINT QUALITY

"MY FRIEND IRMA"



"It is important in a rapidly growing industry like television to be outstanding. Your quality work puts you among the finest, your service makes you outstanding."

—NAT PERRIN, Producer "My Friend Irma"

COLOR PRINTS AND

- B&W DAILY AND RELEASE PRINTING
- B&W DEVELOPING • B&W REVERSAL
- WORK PRINTS • B&W DUPE NEGATIVES FROM
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- REDUCTIONS FROM 35MM • ELECTRONIC RE-
- CORDING OF SOUND TRACKS TO COLOR RELEASE
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NEW COMPLETE PRICE LIST

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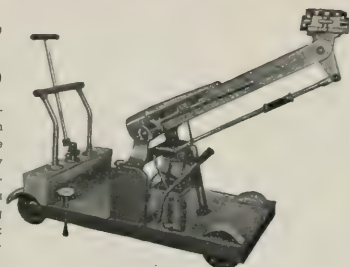
HILLSIDE 7471

For Instant Movability and Advanced Design

"HYDROLLY"

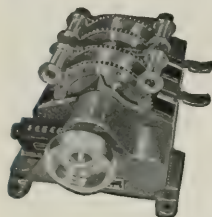
(TV OR CAMERA DOLLY)

Hydraulic lift type for fast upward and downward motion of TV and Motion Picture cameras. Lightweight—sturdy—easily transported in a station wagon. Fits through a 28" door. Adjustable leveling head. In-line wheels for track use. Steering wheel and floor locks.



SYNCHRO-FILM-ED SYNCHRONIZER

A Precision Instrument for Synchronization and Measurement of 16mm and/or 35mm Films



Any combination of sprockets assembled to your specifications. Sturdy cast aluminum construction. Foot linear type, with frame divisions engraved on sprockets. Contact rollers adjusted individually for positive film contact. Fast finger-tip roller release, sprocket shaft slip lock, complete with foot-ape counter.

VARIABLE SPEED MOTOR with TACHOMETER for Cine Special and Maurer Cameras

115 V. Universal Motor—AC-DC Variable Speed 8-64 Frames Separate Base for Cine Special Adapter for Maurer Camera

INTERCHANGEABLE MOTORS:

12 Volt DC Variable Speed 8-64 Frames.
115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.

Animation Motors for Cine Special, Maurer, B & H, Mitchell Cameras, Motors for Bolex and Filmo Cameras, and Time Lapse Equipment

- LENS COATING
- "T" STOP CALIBRATION
- DESIGNING and MANUFACTURING of lens mountings and camera equipment for 16mm and 35mm cameras.
- BAUSCH & LOMB "BALTAR" LENSES and others for Motion Picture and TV Cameras.
- RENTALS — SALES — REPAIRS: Mitchell, Eyemo, Bell & Howell, Wall, Cine Special Cameras.

Write for full information and prices

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NATIONAL CINE EQUIPMENT, Inc.

209 WEST 48th STREET, NEW YORK 36, N. Y.

News at Presstime

Standard Offers Vacation Ideas In New Public Service Picture

★ In the lee of vacation-time, 1953, the Standard Oil Company of Indiana has just released a public service film that is full of travel ideas. *Midwest Holiday* has a light comedy-romance plot, and a setting that covers 15 midwestern states. Wilding Picture Productions, Inc. was the producer.

Charlie Flynn is cast as a vacationing Paris reporter, and Kay Marlin plays an artist whose first love is painting the Midwest's beautiful scenery. They are supported by a cast of landmarks made famous by people—both real and imaginary—and the scenic Midwest.

Vacation spots which the picture explores include the Indiana dune country, Lincoln land, the Grand Tetons, Yellowstone, the Black Hills and Mount Rushmore, Minnesota's land of 10,000 lakes, Wisconsin Dells, the Iowa State Fair, and the Mississippi at Hannibal, Missouri.

Throughout *Midwests Holiday* scenes and situations run memories of things past, of people and places seen. The picture recalls prairie schooners on the wheatlands, your first ferris wheel ride, and the time you read about Tom Sawyer getting his fence white-washed—but it remains interesting and modern.

Special black and white prints of the sound-color picture were prepared for television. Modern Talking Picture Service will handle distribution of *Midwest Holiday* through its nationwide network of regional film exchanges.

16mm Film on Overhead Projector Produced by State U. of Iowa

★ A new 16mm sound motion picture showing the fundamental purposes and many uses of the 10 by 10 inch overhead projectors as well as methods of producing transparencies for this equipment has been produced by the Bureau of Audio-Visual Instruction, Extension Division, State University of Iowa.

The film was made to be used in teacher or industrial training courses to give a complete visual lesson on preparing and using visual lessons. Some of the uses of the projector shown are cellophane rolls and prepared sheets, prepared overlays, transparent plastics such as gears, and mixing of liquids.

Transparency production is illustrated from the simple methods of

lettering and drawing and the sensitized diazo foil method to the more elaborate machine techniques. Copying pictures by the autopenic method for use on transparencies is also demonstrated.

The 16-minute lesson may be rented for \$2.50 plus postage, or purchased for \$60.00, less 10% to schools, from Bureau of Audio-Visual Instruction at the State University of Iowa, Iowa City.

TRADE REPORTS

Stancil-Hoffman Will Produce New Magnetic Recording Head

♦ DR. MARTIN KLEIN, general manager of the STANCIL-HOFFMAN CORPORATION, has announced a new line of magnetic recording and reproducing heads. The California corporation has been assembling magnetic heads for use on its own tape and film equipment for three years, but it has now taken over all magnetic head tooling and inventory of the Indiana Steel Products Company.

The new heads will have the same physical appearance as the Indiana Steel Model TD-704, but Dr. Klein said the new production techniques afford greater uniformity and broader frequency ranges as well as increased head life.

Standard heads record a track .200 inches wide, but the new Stancil-Hoffman product, with a 1,000 turn coil, has a gap width of approximately .0005 inches. Special heads are available for either recording only or reproducing only.

The Admatic Corporation Succeeds Chicago Equipment Manufacturer

♦ THE ADMATIC CORPORATION has succeeded the Admatic Projector Company, initiated and owned by M. M. Mummert, as manufacturers and distributors of the "Admatic." The principal financial backers are John Hobart and Cyrus L. McKinnon of Chicago.

Sales of the self-contained unit which flashes 35mm slides on a 16 by 23-inch screen are under the supervision of R. M. Ryan, vice-president and sales manager. General offices and display rooms are located at 70 West Hubbard Street, Chicago.

Reeves Soundcraft Appoints Neely as Southwestern Representative

♦ FRANK B. ROGERS, JR., vice president of REEVES SOUND CRAFT CORPORATION, announced the appointment of Neely Enterprises, Inc., as manufacturer's representatives to the electronic industry.

States covered by Neely and its branch offices will include California, Nevada, Arizona and N. M.

You Can't Afford to Miss!



No sponsor can afford to miss in the conception or execution of a film. Our top quality creative and production personnel can help the film sponsor hit the mark in either live-action or animation.

John Sutherland Productions Inc.

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services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 7064 Sheridan Road, Chicago 26. Write today—don't delay!

Du Mont Executive Sees Trend To Multi-Television Set Homes

♦ Definite signs of a trend to two and three television receivers in homes have been reported by DAN D. HALPIN, general sales manager of the receiver division, ALLEN B. DUMONT LABORATORIES, INC.

Of an estimated 22 million sets, 2 to 3 million already are second sets in the homes, Halpin said. He gave television's popularity with children and the present wide variety of programming as reasons.

Halpin predicted that the number of multi-television set homes will continue to increase following a pattern similar to the increase in radios in homes 20 years ago. It was in the 1930's, he said, that families began buying radios for rooms besides the living room. Only about two percent of the families now buying new television receivers are turning in their old sets. The old receiver goes to the children, a recreation room, or maybe a bedroom.

Halpin said that the trend at present prevails in the middle income brackets.

* * *

Kodak Executive Is Photographer For South Pacific Expedition

♦ WALTER CHAPPELLE, on leave of absence as an EASTMAN KODAK COMPANY executive, will shoot 7,000 photographs and 11,000 feet of 16-mm Kodachrome film during a three-month expedition in the South Pacific which began in March. He is a photographer for the South American Scientific Expedition of Yale University.

The expedition seeks information about the Humboldt Current, a cold stream that stems from the Antarctic and flows along the South American coast as far as Ecuador. The scientists, in a fleet of four boats, will study characteristics of the current and will check migration and life habits of fish. Humboldt waters have a reputation as one of the world's most productive areas for big game fish.

* * *

Reeves Acquires New Plant

♦ HAZARD B. REEVES, president of REEVES SOUNDRAFT CORPORATION, New York, has announced that the magnetic products division of this corporation has acquired a new plant in Springdale, Connecticut which will enable them to increase their production facilities.

Mr. Reeves stated that the purchase of the new plant was a direct result of the wide consumer acceptance and expanded market for Reeves magnetic recording tape and film now in wide demand.

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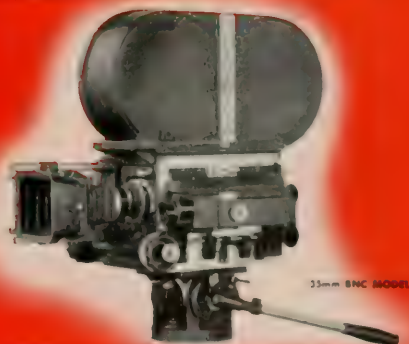
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16mm. and 35mm. Cameras!

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The 16mm Professional has the same proven Mitchell 35mm features—to bring 35mm quality to 16mm screens. Equipped with 16mm Mitchell blimp, this camera is a favorite of leading commercial producers for sound photography.



The Mitchell 35mm Camera—standard equipment of major studios—is internationally known for dependability and performance. For superb photography, Mitchell 35's are available in BNC (blimp unnecessary), NC and Hi-Speed models to meet every requirement.

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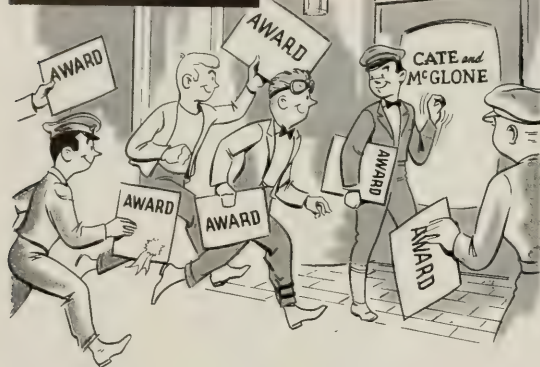
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83% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

It's getting
to be
a habit!



We were naturally a bit puffed up when the first film we ever produced,* back in 1948, won a top Award at the Cleveland Film Festival.

*"HIGH-WAY TO HAWAII" for United Air Lines

Since then, awards have been coming with increasing frequency, until in 1952, Cate & McGlone films were honored at nearly every important film competition in the United States and Europe. Here's the list...

NATIONAL COMMITTEE ON FILMS FOR SAFETY

"Day in Court"
(International Harvester Company)

BOSTON FILM FESTIVAL

"United 6534"
(United Air Lines)

"Day in Court"

EDINBURGH FILM FESTIVAL

"United 6534"

VENICE FILM FESTIVAL

"United 6534"

PORTLAND FILM FESTIVAL

"United 6534"

TOLEDO BUSINESS FILM FESTIVAL

"Day in Court"

And now the latest! by the National Visual Presentation Association and the Sales Executives Club of New York, for the best sales presentation on film in 1952...

"KING OF THE COWBOYS"
(Roy Rogers Enterprises)

Maybe we can help you produce
an award-winning film in 1953

CATE & McGLONE

Films for Industry



1521 CROSS ROADS OF THE WORLD • HOLLYWOOD 28, CALIFORNIA

NAVA Sends Exhibitor Invitations For 1953 Chicago Trade Show

The first invitations to exhibit in the 1953 National Audio-Visual Association Trade Show were mailed in late March. The show will be held at the Hotel Sherman, Chicago, opening on August 1 and extending through August 5.

According to Don White, association executive vice president, "indications point to an expanded attendance of 2,500 key people in the audio-visual market." Increased exhibit space, all air conditioned, will be available this year at a slightly higher rental. The increase, White said, is due to higher labor costs at the hotel.

Management Training A-V Aids Listed in New Film Bibliography

A research study of educational films, film strips, and recordings for use in management development programs has been completed for the second Utility Management Workshop. The Workshop, for executives of electric, gas, telephone and water utilities, will be conducted by Columbia University, Department of Industrial Engineering, May 18-29, 1953, to study the characteristics required in executive jobs and how these characteristics can be discovered and developed.

Copies of the *Annotated Bibliography of Audio-Visual Aids for Management Development Programs* will be distributed to the utility executives attending the workshop and are also being offered for sale to the public by Research Service, 353 West 57 St., New York 19, N. Y., at \$2.50 a copy.

Professor Robert Teviot Livingston of the Department of Industrial Engineering, workshop director, said that an extensive review had been made of 16mm motion pictures, filmstrips, and tape recordings to select those which had specific value for executive training and management development programs. The bibliography contains data and comments on 109 different items and is subdivided into the following sections: Management Development Programs, The Executive and His Job, Selection and Placement, Executive Training, Industrial Engineering and Management, Supervision and Leadership, Human Relations, Public Relations, and Social Problems.

In addition to providing copies of the study to the executives attending the Workshop, a collection of the audio-visual aids is being assembled and will be available to the workshop members for viewing and evaluation at Arden House, where the Workshop will be held. The

utility executives will also be provided with work kits of other research materials and selected publications, will have a reference library collection at their disposal, and will be assisted in their studies by the Columbia University staff.

Case History of a Cable
Sponsor: Phelps Dodge Corporation.

Title: *Cable Crossing*, 25 min., color, produced by Science Pictures, Inc.

★ To provide a new reservoir of electric power for Staten Island, the Consolidated Edison Corp., last year, had a cable constructed which reached across New York Bay and joined the company's power station on the island to another in Brooklyn.

This unprecedented engineering feat has been recorded in this new film, sponsored by Phelps Dodge, which supplied the compression cable that made the job possible.

Con Ed's cable crossing consists of a continuous pipe buried 25 feet deep in the mud on the bottom of the mile-wide Narrows that separate Brooklyn from Staten Island. At its deepest point, the cable, in its 25 foot trench, is 105 feet from the surface.

The film shows how the trench was dug and the coated steel pipe hauled across from Staten Island to Brooklyn while up the river in Yonkers Phelps Dodge constructed the fully-insulated copper power cable.

Cable Crossing uses on-the-spot photography taken during the big job, as well as technical animation to show a cross section of the Bay with the pipe being laid. It will be made available to technical schools, engineers and other interested parties by Phelps Dodge district offices.

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MOTION PICTURE
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Wanted immediately
by well established
Southern Ohio motion
picture producer.

State experience and
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BUSINESS SCREEN

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captivation by sound

Sound can suggest, can create imagery, can captivate.

As Robert Browning described the Pied Piper's rat-tempting shrill notes, it can suggest "scraping tripe, and putting apples, wondrous ripe, into a cider press's gripe." Or sound can suggest the "joyous land" which lured the children from Hamelin Town; the land where "honey-bees had lost their stings, and horses were born with eagles' wings."

Yes, imagery-by-sound can captivate. And, when *imaginative aural imagery* is coupled with the *imaginative visual*, your film-message pierces deep into the mind and emotions.

Here, at Unifilms, the uses of the psychology of sound are fundamental . . . and the imaginative application of sound is as basic as imaginative scripting and direction.

You are cordially invited to *hear*—as well as to *see*—a cross-section of Unifilms' work . . . and hear about the economies in production effected by Unifilms.

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In 1907 . . . (long before Valentino),
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**Serving Major Producers
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We're proud of the many outstanding producers we serve, both old and new, big and small. Here, at Hollywood Film, you get the finest production facilities, plus a "know-how" that assures you highest quality prints at reasonable prices.

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- Negative Developing
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"Day in Court," produced by Cate & McGone for International Harvester Company. Processed by Hollywood Film Enterprises, Inc.



"Prevention & Control of Distortion in Arc Welding," produced by Walt Disney Prod. for Lincoln Electric, Co. Processed by Hollywood Film Enterprises, Inc.

Our **Color Prints**
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Our technicians are color experts with years of experience in creating color that is so real and so natural as to be unrivalled in the industry.

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"Oldest and most experienced
16mm film laboratory"

French Industry on the Screen

by Tom Hope

THE USE OF AUDIO-VISUAL AIDS in France is growing. There is a certain amount of glamorous appeal attached to the motion picture in training as well as to many of the other audio and visual media now being used in the United States. The sponsored film is not as common in France and other parts of Europe as in the U.S. Such producers as Sundial in Paris are turning out excellent films for sponsors. If high quality is maintained, the sponsored film can make a great contribution in education—both in schools and for adult groups.

Sponsored films in sales promotion and advertising are also moving ahead. Merlin & Gerin in Grenoble are making good use of films in sales work. Shell Francaise, the coal mining interests, Renault automobiles, Electro-Mecanique in Lyon, Telemecanique in Paris, Air France, Textiles Artificiels, just to name a few, are using films extensively in employee training, sales work and public relations.

Tariff Bars on Equipment

Generally speaking American-made equipment is not used to a great extent in Europe because of the high tariff rates imposed on foreign equipment imported into such nations as France. That country alone has a number of well-known projector manufacturers. Most of the projectors now in use in France are two-case large size models. An Italian manufacturer has come out with the only single-case lightweight model we saw in Europe except for the few American ones which had filtered in. The Italian machine is the smallest single-case unit we have ever seen and performs quite well.

The Ministry of Education Audio-Visual Center in Paris estimates that there are approximately 6900 motion picture projectors in the French school systems. This amounts to an average of one projector for each two high schools in the country. There are 73,000 elementary schools. The Ministry of Agriculture Cinematographic Department estimates that there are some 500 projectors in rural communities—used in farm organizations headquartered in a growing institution in France—the community farm center. This center can best be described as the headquarters for

what is something like our county extension service.

In January a survey was to be started in industry to determine to the number of projectors in use and the extent of their training programs. The FSNIC, a French professional engineering society which has put out the best film information handbook to date in France, claims that there are 500 projectors available to industry. (It must be noted there that some of these projectors might be and likely are included in the educational figures because there is a certain amount of borrowing of equipment back and forth between schools, rural groups and industry.)

Projectors in Plants

I personally visited about fifteen of France's leading companies. In those fifteen we found a total of eighty-seven projectors or an average of about six machines per company. Actually six firms had only one projector while five had more than ten, eighteen being the greatest number in any one company. All of these firms used the machines exclusively for training purposes with the exception of one company who had fourteen projectors which were continuous projectors looking very much like a television set. These projectors are used for a dual purpose—training and also sales and advertising.

In AFAP (the French productivity center where I worked) we had 105 Hortson projectors which had been purchased with Marshall Plan money and rented to the French government. The AFAP Audio-Visual Service (which was my prime responsibility) in turn rents the machines to companies not owning their own. The Hortson is a two-case job of very high quality. It operates similarly to our American machines with one exception. There is a special button which is used in threading. By merely pushing it runs the projector forward to check threading as long as you hold the button in.

Europe's Filmstrip Machines

Filmstrip projectors are radically different from ours. They are very small units about the size of a cigar box. In England they use double-frame almost exclusively. France on

(CONTINUED ON PAGE 26)



and that's all there is to it!

DULL PICTURES are visual double-talk. Like verbal double-talk, they confuse and annoy. But *sharp, clear* pictures, with or without words, are the most compelling medium of all.

FOR 16 MM AUDIENCES of 100 or more people, there's only *one* way you can project sharp, clear pictures. That's with carbon-arc lighting . . . 4 times brighter, $\frac{2}{3}$ cheaper to operate than the next best source. And "National" carbon arcs are simple to operate; safe, silent, steady burning.

IF YOU USE or intend to use auditorium projection of 16 mm films for training, business, education or amusement, don't overlook this simple and economical way to add new vitality, color brilliance and realistic detail to your showings.

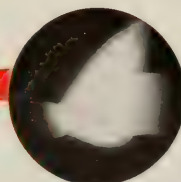
FOR 16 MM AUDITORIUM PROJECTION—THE "NATIONAL" CARBON ARC

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How Vogue Wright films are used in training.

PROBLEM:

To teach commercial
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SPONSOR:

The National Association
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SOLUTION:

Ten highway safety films covering
major causes of accidents and how to prevent them.

Talk over your particular problem with a Vogue Wright representative

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Report on Europe:

(CONTINUED FROM PAGE 24)

the other hand is leaning toward single-frame although both are used. The projectors do not click in position from one frame to another. In other words when turning the film ahead it rolls smoothly and the operator visually must stop on the proper frame line. As a result, the film movement from one frame to the next is slow and deliberate. It is next to impossible to use this type of projector with a recording, i.e., in sound filmstrips or sound slides. Likewise, the little projectors are not duo-type taking 2 x 2 slides as well as filmstrips. Because of their simplicity, however, they cost only \$25.00, roughly speaking.

Filmstrips in Wide Use

Almost every elementary school in France (59,000 out of 73,000) has at least one filmstrip projector, and 900 high schools have 1000 projectors. Filmstrips are the principal audio-visual aid used in the lower grades. Industry uses them very little. The sound filmstrip or sound slide projector as we know it is unknown in France. When a number of French industrial leaders saw an American sound slide projector at a special demonstration which we held just before leaving France, they were wild about it. Up to this time the Mutual Security Agency has been steering clear of them because no equipment was available. Our session, however, showed that there was a great deal of interest in their use.

Lantern slides, overhead transparency projectors, opaque projectors and wire recorders are catching on fast. The magnetic tape recorder is beginning to find a market. One magnetic projector (French make) is supposed to come onto the market in a few months. They are very interested in the Bell & Howell machine which they have seen at the MSA Technical Media Section. Minnesota Mining & Manufacturing opened a Paris branch this last fall which will stimulate the use of magnetic film and tape.

Vu-Graph Favored in France

The Beseler Vu-Graph is the most used overhead transparency projector in industry and it is destined for a good future. The French have a smaller, simpler and much cheaper model which is used a little, but it lacks many features of the American machine. Because of tariffs the Vu-Graph sells for about double the price in the States. The dealers in Paris hopes to start manufacturing

their own Vu-Graphs in Paris using the American patents.

Color film is used very little. The cost is about the same as in this country but the photographic and sound quality is inferior to our color. Commercial Kodachrome is not available at all. There is a great deal of interest in color, and undoubtedly it will soon be used when the processing is improved. Technicolor is used some, but because of high costs and slow delivery of prints, it has only limited use. I did not see any Agfa color in 16-mm. There are some films in 35-mm Agfa which were marvelous. (They came mainly from behind the Iron Curtain—Russia and Czechoslovakia.)

Beaded Screens Predominate

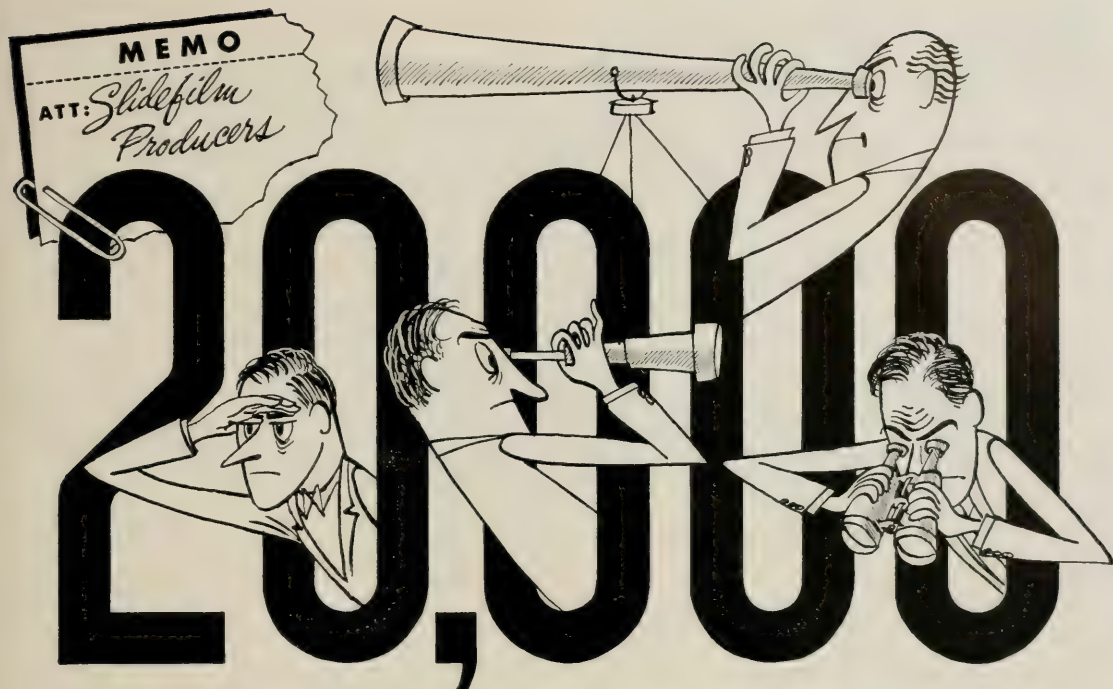
Glass-beaded screens are used predominately in Europe. There are a number of manufacturers in Europe plus some importation of American makes. A deal of interest was evidenced in the aluminum coated plastic screen which can be used in a room only partially darkened. As yet there were no models of the Radiant "classroom" screen in France.

Industry-wide, Austria is considered to be making the greatest strides with films. Denmark and Holland are effectively using filmstrips. Germany is making great progress in film usage. Greece, Italy and Turkey have a long way to go.

Educational, industrial and agricultural leaders are extremely interested in films and other audio-visual aids. The Ministry of Education is now building a new Audio-Visual Center at St. Cloud on the outskirts of Paris. For industry, A.F.A.P., the French Productivity Center, has just opened a new Audio-Visual Aids Center in Paris.

The audio-visual manufacturers are coming up with new and interesting equipment and ideas. With our closer ties to Europe being developed into a "two way street" the whole field of audio-visual education should benefit in the free world.

Ed: The author is head of film activities at General Mills and served last year as unofficial consultant to the French Government, headquartered in Paris.



SALES MANAGERS ARE LOOKING FOR YOU!

Today, 20,000 sales managers are looking for better ways to strengthen and train their far-flung sales forces and dealers.

Many of these sales managers may not know it yet, but they're looking for you—a sound slidefilm producer. Because they may not know that the best way to train a spread-out sales force is with a sound slidefilm. The potential is there. And the time was never better to turn that potential into profit!

Here's how you do it. Choose companies that depend upon salesmen for volume. Get in to see the sales manager.

Tell him your story—show him how he can use sound slidefilm to do an effective, economical job of training his salesmen and his dealers.

Naturally, for the audio part of your slidefilm, you'll want to specify RCA Victor slidefilm recordings. You know from your own experience that RCA Victor delivers the clearest, crispest sound attainable in slidefilm recordings. Use this point when you talk to your prospect; it can help you close the sale.

Remember—the market for sound slidefilm has never been better. Be sure you get your share!

Sales Managers need Sound Slidefilms for telling Salesmen and Dealers:

- how to get more display space
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- how a new product was developed
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Sound Slidefilm

has come of age!

★ The increasing success of the automatic low frequency system is making sound slidefilm one of the fastest growing media for sales training, technical training, safety, and selling.

LOW FREQUENCY "30/50" AUTOMATIC

The low frequency "30/50" technique of automatic sound slidefilm has become the accepted system in a large number of major industries and organizations.

OVER 1,000,000 "30/50" SLIDEFILMS

Producers and their clients have distributed more than one million copies of automatic "30/50" slidefilms on a wide variety of subjects.

OVER 20,000 "30/50" PROJECTORS

A simple demonstration will show why there are more than 20,000 automatic sound slidefilm projectors in use.

WRITE OR MAIL COUPON TODAY!



The New
DUKANE
Sound Slidefilm Projector

Mail Today!

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☐ Please send me further information on DUKANE Sound Slidefilm Projectors
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THE WORLD'S LARGEST PRODUCER OF SOUND SLIDEFILM PROJECTORS!

Production Lines

Firms Urge Retention of CMP

♦ Retention of the Controlled Materials Plan in its present form was strongly urged last month by the Sound Recorder Manufacturers Industry Advisory Committee meeting with the National Production Authority, Department of Commerce. Committee members made the recommendation after revealing that copper and aluminum supplies continue tight in the face of increasing military needs and a strengthening consumer and commercial demand for tape, wire and disc recorders.

The industry representatives also pointed to difficulties in procurement of such components as motors, ruggedized tubes and special-type transformers containing scarce nickel alloys.

Committee members said the industry continues to be seriously threatened by shortages of engineer and tool and die makers. They estimated the current nation-wide shortage of engineers, placed at 50,000 is pyramiding each year, with only 15 to 18,000 graduates a year from engineering colleges. Shortage of skilled tool makers is attributable largely to a diminishing apprenticeship program, members said.

Tape-recorder makers reported substantial increase in consumer demand for combination radio-tape recorders that the industry may not be able to meet.

Kodak Sonatrack Coating Available for Double-Perforated 16mm Film

♦ The magnetic sound track coating service offered by the EASTMAN KODAK COMPANY now includes service on double-perforated 16mm film, available through Kodak dealers.

"Sonatrack Coating" is applied to the base side of double-perforated film in the same position sound tracks appear on single-perforated film. The charge, for either type of film, is \$.025 per foot with a \$10.00 minimum for each order. Any repair work required to put films in condition for coating is charged on a time basis.

Dealers can order "Sonatrack Coating" when they return their customers' 16mm Cine-Kodak film for processing.

Sound Transfer Facilities Offered by Maurer and Precision Labs

♦ The transfer of sound recording in almost any form to and from any recording medium is a new service offered by PRECISION FILM LABORA-

TORIES, 21 W. 46th Street, New York.

The technique was developed in conjunction with J. A. MAURER, INC., manufacturers of professional 16mm sound motion picture equipment.

Precision said its re-recording service features top quality transfer of sound from practically any type of magnetic or disc recording to 16 or 35mm film optical track, and will provide producers with greater flexibility in the use of magnetic and film sound tracks in combination.

Forecasts Closed Circuit TV Use Greater Than Home Film

♦ The use of closed circuit television by American business and industry can easily become more widespread and important in the future than television in the home, a video executive forecast last month.

Speaking before the Texas Society of Professional Engineers, Herbert E. Taylor, Jr., manager of the television transmitter division, Allen B. DuMont Laboratories, Inc., told the group that while use of industrial television today is only a small fraction of the over-all telecasting operation, its use is already spread over a sufficiently varied field to give a good indication of the all-inclusive role it will play in America's future.

"Closed circuit television looms as a business, scientific and industrial tool whose potential is limited only by the imagination and foresight of those who use it," the DuMont executive declared.

Taylor pointed out the advances made possible by television in the field of medicine as well as outlining the extensive uses to which closed circuit video has been put in the field of general education.

"Television offers a golden opportunity to education generally and to the state of Texas specifically, with 18 channels allocated by the F.C.C. here to achieve greater educational progress than has been afforded up to now."

Taylor told the audience that the present uses of television in the national defense blueprint were tremendous but was prevented from elaborating because of security regulations.

"It would probably stagger the imagination of the average citizen if the military establishment could lift the security curtain and reveal the many advanced uses to which the industrial type of television is being used today by our armed forces," he said.



CONSOLIDATED FILM INDUSTRIES

NEW 16mm LAB

Consolidated is proud to make available to users of 16mm film its new 16mm laboratory.

This is the first large, fully-equipped, professional laboratory ever built for the processing of 16mm film exclusively. It incorporates every advanced facility for attaining the finest possible quality in 16mm black & white and color.



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*In Film Laboratories, It's . . . **CFI***

CONSOLIDATED FILM INDUSTRIES

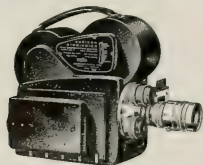
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*AURICON brings the GI's home—
— on Talking Picture Film!*

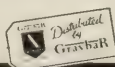


NOTE: "Cine-Voice" Camera is being operated from 6 volt "Jeep" battery, using Auricon PS-14 Power Converter.



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\$695.00 (and up), with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" Folder describing this newest 16 mm optical sound-on-film Camera.



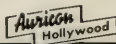
***AURICON "Cine-Voice" Sound-On-Film
16mm Camera...Shoots Talking Pictures
for release on Television!***

The parents of American GI's overseas are today visiting with their sons through the medium of "Talking-Pictures" shown on Television. The men are interviewed and filmed by the major News Services and Broadcasting Networks operating from military outposts all over the world. Auricon Equipment is providing high-fidelity, trouble-free operation under the most rigorous conditions of climate and travel. At home or overseas, Auricon Cameras are proving over and over again, that they can "take it!"

Auricon 16 mm Sound-On-Film Cameras are ideal working tools for the production of Television Newsreels, Film Commercials, Dramatic Inserts and local Candid-Camera programming. Write for complete Auricon Catalog.

BERNDT-BACH, INC.

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

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TAPE RECORDING



REVERE TAPE RECORDER—Takes dictation, records important meetings, speeches, inventory, production details! Reviews important points for sales or employee training. Permits sales staff to practice and improve sales technique. Doubles as an entertainer at company social affairs.

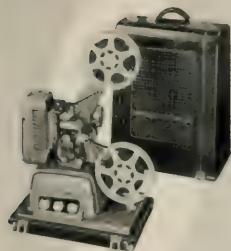
Model T-700—Brings you performance and high fidelity heretofore obtainable only in costly professional broadcast equipment. Exclusive index counter permits instant location of any part of recorded reel. Automatic "keyboard" controls. Full two hours play on each 7-inch reel of erasable, re-usable tape. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$225.00

TR-800—Same as above with built-in radio.....\$277.50

Special Studio Models—Speed 7.50

T-10—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$235.00

TR-20—Same as above with built-in radio.....\$287.50



MOVIE PROJECTION

REVERE "16" SOUND PROJECTOR—Projects your sales story at its best! Brilliant, clear, natural picture and true "theater" tone. Lightweight and exceptionally compact—for easy portability from company to company. So easy to thread and operate—your beginning salesman will use it like an expert! 750-watt lamp brilliance; fast 2-inch F 1.6 coated lens. Complete with speaker-carrying case and cord, take-up reel, 1600' reel extension arm, instructions. **\$325.00**

SOUND MOVIES



REVERE SOUND-MOVIE SYNCHRO-TAPE—Increases the value of your old silent films—by adding sound. Use films again and again by changing the message to fit each new business situation. Make revisions quickly, easily. Revere Sound-Movie Synchro-Tape is especially designed to enable you to synchronize picture and sound perfectly. One 5" reel provides sound for 800 feet of 8mm film or 1600 feet of 16mm film. Complete with Synchro-Reflector, directions. Per reel, **\$7.85**

Revere

RECORDING
AND SOUND EQUIPMENT

REVERE CAMERA COMPANY
CHICAGO 16, ILLINOIS



**After your picture is shot, how many different places
will you go to complete production?**

... By spreading it around, you not only slow down completion, but also divide responsibility

- **WORKPRINT** IN COLOR, BLACK and White
REVERSAL FROM COLOR, REVERSAL FROM POSITIVE,
POSITIVE FROM NEGATIVE
- **EDITING** FACILITIES AND PERSONNEL
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FOR THE sponsored motion picture medium as in newspaper, magazine, or radio advertising, the payoff is in *people*. Circulation of motion picture films has resisted sound measurement practices until the last decade and, understandably, since the medium has been in the process of rapid evolution since the advent of sound in the early '30's and following the wartime lull in 16mm sound equipment sales.

Channels of Circulation

Sponsored motion pictures reach the American people through three primary channels of distribution:

1. Films are distributed either directly by sponsors or handled by commercial distributors to the organized groups, institutions, churches, schools, industrial plants, etc. owning or having ready access to 16mm sound projection equipment, now reliably estimated to approach 500,000 operating units in the U. S.

2. Films of a sufficient-public interest quality are accepted for programming in the regular theatrical channels. The number of theatres accepting sponsored short subjects is in direct ratio to the interest quality of the films offered. New York's famed Radio City Music Hall has played sponsored subjects; thousands of neighborhood theatres are regular "free" outlets.

3. Sponsored films have been widely accepted by television stations for sustaining use, on the same basis as theatrical selection. Films acceptable to t.v. program directors must necessarily be of excellent professional quality, with a minimum of direct advertising, and a basic subject theme of real public interest. Networks have accepted and played top-flight material on this basis.

Merchant-Sponsored Showings

The non-theatrical channel is subject to variations in outlet. For example, merchant-sponsored entertainment film showings in rural towns and resort areas (primarily during the summer season) have provided large audiences to sponsors interested in the adult, rural character of this distribution outlet. Convention and county fair showings, etc. may also account for large audiences via 16mm projection.

The farm implement companies have pioneered most successfully in special "entertainments" for local dealer clientele, wherein large numbers of farmers and their families attend film showings of new products, enjoy light entertainment and afterwards meet in neighborly

AUDIENCES, U. S. A.

Editorial Foreword to a Business Screen Report on Current Trends in Sponsored Film Distribution

fashion over coffee and doughnuts. Caterpillar, Deere and Harvester are among those companies following this friendly, effective practice.

Huge audiences of employees and their families are often gathered in plant town assembly halls for premiere showings of company-sponsored films; cooking schools featuring home economics films attract thousands of housewives through the years.

All across the land, in this most "group-minded" of all countries, the 16mm sound projector is the program chairman's best ally; the answer to the safety counsellor's prayers; the salesman's "open sesame" when he is equipped with good films which his prospects *want* to see.

Ad Films Date Back to '93

Such is the sponsored motion picture, the "new" medium as old as the flickering shadows which danced the Highland Fling for Dewar's Scotch on the wall of a Broadway building back in 1893 (the New York Police ordered the showings stopped because of snarled traffic, then as now); as "dated" as International Harvester's *Back to the Old Farm* (vintage 1911) and as up-to-date as the Chrysler three-dimensional movies which drew record attendance at the New York World's Fair a decade ago. (Now being emulated without any considerable technical improvement by the entertainment industry-at-large.)

Production and USE of sponsored films are inseparable but it must be remembered that a single showing of such a picture may accomplish the sponsor's entire objective. (One such showing did just that for a major automobile manufacturer who had to present a clear, understandable review of a plant improvement project to the board of directors.)

Sales, Not Totals, Count

Small distribution figures are of little concern to the company wanting to demonstrate the value of modern sewage disposal systems to town fathers. The one showing that helps sell a half-million dollar lot of equipment is the one that counts.

But if your product has widespread distribution or your company's problem is of concern to

large numbers of people, *the audiences are there*—national, regional or localized, if need be. And U. S. business is learning rapidly that you measure the true cost of good sponsored films by the following:

Larger Audiences Lower Cost

1. The total cost of a film, including production, prints, distribution expense, is *divisible by the total audience*. Such experienced sponsors as the Aluminum Company of America, for example, have brought the *cost per person* reached for a typical 27-minute Technicolor motion picture down to *one and three-quarters cents each*, reaching 35,000,000 people.

2. *The better the film*, in terms of concept and production quality, the *longer its life* and the *greater the audience available to amortize it*.

3. Unwise economies in distribution budget *raise* the cost of film programs, *lower* the medium's value in the eyes of management.

Most Complete of All Media

These axioms are only part of the story. The sponsored motion picture is unique among media, for it is the *most complete of all modern forms of idea communication*. Once an audience has gathered for a film showing, the immeasurable power of sight-and-sound are combined to make the most complex facts understandable; the screen is colorful and compelling, it has emotional qualities at its command. Its power to bring about decisive action has been demonstrated again and again in

communitywide campaigns which films have stimulated; in dealer cooperation enlisted and in numerous instances of product sales stimulated.

Printed advertising through news papers and magazines is simpler yet limited to the *few fleeting seconds of impression gained*; once the complexities of production are overcome, the *film delivers for uninterrupted periods of ten, twenty to thirty minutes duration*.

Distribution Is a Big Story

These pages of BUSINESS SCREEN's current report on sponsored film distribution progress were first intended to supplement the Third Annual Production Review number recently published. It soon became apparent, as it always has been, that distribution was another and *full half* of the sponsored film story.

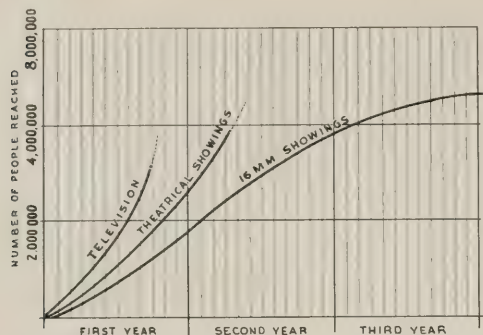
A book on the subject, however, would hardly begin to do it justice and yet a book would be outdated before its binding was set. For distribution is a continual and expanding process. For example:

Each year, the number of 16mm sound motion picture projectors in use (and therefore available to sponsors for showings) is increasing at about 40,000 units. These projectors are going to schools, churches, community organizations, etc. as well as to industry itself.

Example of Constant Growth

In 1945, one commercial distributor (Modern Talking Picture Service, Inc.) was handling 3,451 16mm prints of all subjects then in circulation through its network of regional film exchanges; in 1949, 10,500 prints were in constant demand; by 1953 there were nearly 22,500 16mm sound prints serving the audiences arranged by this national distributor. The number of
(CONTINUED ON THE NEXT PAGE)





Television and theatrical bookings reach sizeable totals quickly but 16mm showings reach larger selective audience on rising curve during years of useful performance.

AUDIENCES, U.S.A.:

(CONTINUED FROM PRECEDING PAGE)

bookings had increased from 10,538 per month in 1945 to more than 37,000 per month in 1949 and in a recent month of 1953. Modern fulfilled 65,000 bookings for its sponsored film clientele.

TV Stations Increasing
Television has become a new "plus" factor in sponsored film distribution. Sustaining use of the better sponsored subjects has been widespread during the past year; as the number of stations increases during 1953, it will undoubtedly continue to expand the audiences which ranged from 1 million to as much as 50 million for individual sponsors during the past year. One commercial distributor made 738 bookings of sponsored films on a sustaining basis to t.v. stations, reaching a total audience estimated

by PULSE ratings to approximate 153,713,000 persons.

The "operating" story of distribution begins to be told in the ensuing pages of the 1953 Distribution Survey Report.

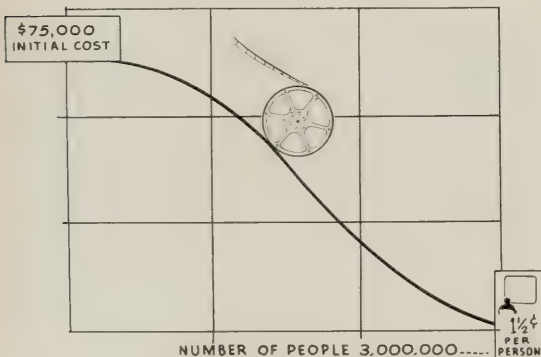
Commercial Distribution

★ Like the wire services and radio networks, the commercial distributors of sponsored films are helping establish and build large, convenient and comparatively inexpensive channels of distribution.

Last year four principal companies in this field handled a total of 1,707,759 bookings in the 16mm field alone. They reached over 160,000,000 people, plus additional millions via television and in theatres. Facts and figures on these individual distribution services are available to sponsors and are worthy of considerable study and comparative internal cost analysis.

DISTRIBUTION AMORTIZES PRODUCTION COST

As audience totals increase, the cost-per-person reached has gone as low as 1½¢ including all costs of the picture.



Audience Data Helps the Sponsor

Opinions of Users Give Valuable Advice on Films

by William Oard, Modern Talking Picture Service

"I KNOW that two million people saw our film last year but I'd like to know *what* good we got out of it," might run the plaint of today's film sponsors. And indeed, such unanswered questions point up a weakness inherent in many distribution programs. While distribution concerns itself mainly with securing large audiences of the proper kind, it can also provide top management with the information required for intelligent *evaluation* of the program. Even an '18c dollar' represents a cash expenditure from which some analyzable return should be expected. How many budding film programs go on the rocks because of a lack of really incisive data on audience influence?

Evaluation Data Usable

And so it becomes apparent that distribution is a many-pronged task. Not only must the sponsored film be made easy and convenient for its public to secure, but the distribution system itself must be so devised that the data for evaluation is produced in a usable and accurate form.

This data breaks down broadly into *quantitative* and *qualitative* units of information. The quantitative statistic would include a tabulation of number of audiences reached, number of actual film showings, viewer breakdowns by age level, sex, geographic area, etc. Such information lends itself to automatic tabulation methods, such as IBM equipment now in daily use at Modern's headquarters in New York.

How Do Audiences React?

The qualitative dimension, however, is a bit more involved since it deals with opinion which cannot easily be sorted into definite categories. There are all shades of meaning from warm approbation running the gamut to complete disapproval. Producers and sponsors owe it to themselves and to their future film plans to secure this complete statement of film user opinion. The results are sometimes surprising but they are always useful. A glance at representative comments indicates that the only way to reflect their diversity adequately is to quote those com-

ments of other than a perfunctory nature.

Occasionally the film that looks best to the producer and sponsor will draw a generally poor reaction; more frequently we are surprised by the enthusiastic comments received for an apparently pedestrian film. The point, of course, is simply that the *ultimate audience* is the final arbiter of success or failure, and it is to this willing jury that we must turn for the true qualitative measure of our films. Those of us who see large numbers of films easily acquire a fixed viewpoint so that the need for true user reaction is all the more stringent.

Steps to Insure Success

What can producers and sponsors do to give their films the best chance of meeting with favorable audience reaction with a high degree of assurance? One step is certainly the reevaluation of past productions against recorded user reaction. But it is questionable whether this, in itself, is sufficient. Would it not be possible to subject new scripts and film plans to some type of pretesting? Perhaps a method as outlined here would be workable:

1. Determine who will be the desired audience for a given film in the script planning stage. Approach a sampling of the projected audience with a suitably worded questionnaire, outlining the general subject matter to be covered, and asking for preferences as to running time, points to be covered, etc.

2. When a finished script is ready, submit it to selected persons, representative of the potential audience, for suggestions and comments.

3. At the work print stage hold 'sneak previews' for panels of audiences to get specific reactions.

How well would such a program work? It might be of considerable assistance at many stages in production and planning. *But good films, like other products of imaginative creation, cannot be made according to any foolproof, automatic formula. No matter how carefully surveys may be made, there is no substitute for creative skill. Not all films can be great, but for this reason the great ones are all the more appreciated when they come along.*



1. "Thread-easy" film path proves it again! Guests at a recent trade show helped prove the RCA "400" easiest to thread...473 of them threaded this projector

with these amazing results. Many actually threaded the machine in less than 7 seconds. Some threaded it in less than 20 seconds. Most threaded it in less than 30 seconds.

Easiest Way To Show Films

ACTUAL TIME TESTS PROVE the "thread-easy" RCA "400" projector is the world's fastest threading projector. But they prove more than just speed. They prove you can't beat the RCA "400" for downright easy operation.

You can trust your RCA "400"

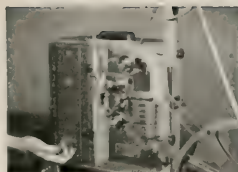
No need to cross your fingers when you turn on your RCA "400." You know you'll have a picture. And you get a clear, steady picture—steadier than Society of

Motion Picture and Television Engineers standards.

Prove it yourself

Make your own test on the RCA "400" projector. Check it side-by-side with other 16mm projectors. Prove to yourself that it's the easiest to thread, best in performance. Quiet in operation.

Ask your local RCA visual products dealer to give you a demonstration. Or mail the coupon for complete, descriptive folder.



2. Easy to rewind. Rewind a 16-minute show in 66 seconds. No need to shift belts, pulleys, or reels. Just insert film in upper reel, and flip rewind switch. It's easy. It's fast.



3. Easy to set up. Unpack the RCA "400" projector, and set it up in less than 2 minutes. Actual tests show this machine can be unpacked and set up, with film threaded and picture on screen, in one minute, 42 seconds.



4. Easy to pack up. After a showing, pack up the RCA "400" projector in quick time. Slip reel arms and cord into place, close up the case, and carry it off, in less than three minutes. Cut wasted time.



5. Easy to carry. Case hangs straight down at your side. Won't thump against your leg as you walk. Comfort-designed handle and rounded corners of case help make it extra-easy to carry the RCA "400" projector.

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Visual Products, Dept. 25-0
Radio Corporation of America, Camden, N. J.
Please send me, without obligation, your new, free booklet, "RCA '400' Senior and Junior Home Sound Film Projectors."

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Address _____

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Medical Pictures by Audio

"THE MEDICAL MOTION PICTURE" 30 mins.
The story of progress in medical films since 1916, and some useful hints on how to make one.

"ENERGY RELEASE FROM FOOD" 25 mins.
A technical film in color for physicians explaining the action of the Vitamin B Complex in the body.

"A PASSPORT TO HEALTH" 20 mins.
A film story of a six-year-old child revealing the importance and value of immunization.

"CANCER, THE PROBLEM OF EARLY DIAGNOSIS" 30 mins.
"BREAST CANCER, THE PROBLEM OF EARLY DIAGNOSIS" 35 mins.
The first two films in a series of six for physicians to aid in teaching early diagnostic methods in various sites of cancer. Summer one, above, was awarded the First Prize and Medal at the International Film Festival Venice, Italy, 1949.

"ETHER FOR ANESTHESIA" 20 mins.
One hundred years of progress in the commercial manufacture of anesthetic ether.

"LIFE BEGINS AGAIN" 20 mins.
A story treatment, which illustrates and demonstrates the value and importance of hearing aids.

"ULCERATIVE COLITIS" 15 mins.
A medical film in color repeating the effective treatment with Sulfathiazole.

"SEX HORMONES, PHYSIOLOGY, DIAGNOSIS AND THERAPY" 50 mins.
Three reels black and white and two reels Technical 1, with clinical and laboratory examples, for showing to physicians.

"PHYSIOLOGY OF ANOXIA" 20 mins.
Technical medical film on respiration and the importance of oxygen therapy, for showing to physicians.

"YOU'RE THE DOCTOR" 20 mins.
The story of our hospitals and their importance as a community investment.

"GELFOAM IN SURGERY" 30 mins.
The principles of blood clotting with examples of the various uses of Gelfoam.

"SUTURES SINCE LISTER" 30 mins.
Contrasting American surgery yesterday and today, coupled with a detailed presentation of suture manufacture.

"SKIN ANTISEPTICS" 30 mins.
A comparison of the effectiveness of the germicides more commonly used for pre-operative antiseptics.

"BODY CARE AND GROOMING" 17 mins.
"THE NOSE, THROAT AND EARS" 15 mins.
"THE BODY FIGHTS BACTERIA" 17 mins.
"HUMAN REPRODUCTION" 21 mins.
"EMOTIONAL HEALTH" 20 mins.
Five films correlated with Dr. Harold S. Diehl's Textbook of Healthful Living for use in high school and college teaching.

"STUDIES IN HUMAN FERTILITY" 40 mins.
A technical medical film for showing to physicians the subject of conception and contraception.

"MIDDLETOWN GOES TO WAR" 20 mins.
The awakening of a small community to the urgent health problems created by an influx of defense workers.

AUDIO PRODUCTIONS, INC.

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"A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC.
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

DURING 1952, rough calculations by the Editors of BUSINESS SCREEN established that the weekly attendance by Americans in all walks of life, young and old, at sponsored film showings approximated 20 million people. This Distribution Report gives detailed factual reports of 73 large and small users of films last year and on the activities in 1952 of six representative commercial distributors of such films for industry. We have verified 7,300,000 of that weekly audience during 1952, not including sustaining television and theatrical showings.

This report covers a total of 2,106 individual titles now in current use; since it is reliably established that there are more than 5,000 sponsored films in fairly widespread use in the U. S. today, the predicted 20 million weekly attendance is a modest estimate. Well over 1,500 new films were reported by 126 producing companies in the Third Annual Production Review of BUSINESS SCREEN, published February, 1953.

Includes Companies and Trade Groups

This highly-specialized and purposely limited sampling of sponsor distribution experience included such prominent companies as Aetna, Ford, General Motors, Caterpillar, Deere, Harvester, Aluminum Company of America, United States Steel, Westinghouse, Swift, Squibb, Shell Oil, Socony-Vacuum, Sperry, Lumbermens Mutual, United, and American Airlines.

Also included were such diverse trade groups as the National Association of Manufacturers, American Potash Institute, National Tuberculosis Association, Wine Advisory Board, Western Pine Association and the American and National Leagues of Professional Baseball Clubs.

Less extensive film users such as the DuAll Company, Pacific Supply Corp., J. M. Hooper, Detroit Edison (local showings only), New Holland Machines Co., etc., were included to give a fair sampling of typical distribution activity. Many "one title" programs are reported and some programs reported as many as 50 titles in widespread, daily use, comprising thousands of prints in active circulation last year.

U. S. and state government agencies and bureaus are included in this sampling, with particular attention to such large activities as the Bureau of Mines in the Department of Interior and the Motion Picture Service of the U. S. Department of Agriculture.

Reported Audience Totals 381 Million

These 73 direct samplings from industry, trade groups, foundations and government agencies totaled 1,572 titles serving 214,808,960 persons last year, exclusive of television. In addition, six representative (and leading) commercial distributors with a total of 534 titles in use delivered 166,270,380 attendance. Among the commercial distributors reporting to BUSINESS SCREEN were Association Films, Ideal Pictures Corporation, The Farm Film Foundation, The Jam Handy Organization, Modern Talking Picture Service, Inc., and United World Films. Four of these companies reported their sponsored prints in use totaled 40,680 last year.

Three key factors interested the Editors in reviewing these reports. The first of these is the average attendance per showing. This figure

BUSINESS SCREEN

M A G A Z I N E

Sponsored Film Distribution

A National Survey of Audience Results, Channels, Print Activity and Methods

fluctuates wildly in the tabulations but the experience of the more stable distributors clearly indicates that the national average is now *slightly less than 100 persons at each showing*. Programs aimed at assembly hall showings will increase the average; others targeted at specific groups of prospective buyers may accomplish their objective with as few as 25 or 50 persons.

Faster Print Movement Key Factor

The second important factor is even more difficult to establish. This concerns the denominator of *print movement per month*. How many times per month can each print in the sponsor's library reach new audiences? Since this figure is easily diluted by inactive older films in the sponsor's library, the final column in the tabulated surveys on pages 38 and 39 is a rough comparative. *But it is an important consideration and every sponsor should strive to increase this degree of activity which amortizes the film production and print cost investment.*

Anything less than 2 bookings per month per print is well under the desirable average; commercial distributors are working toward the goal of 4 bookings per month per print in their care. Decentralized libraries of films more closely related to centers of population is one obvious answer to this rapid turnover of prints. Time lost in transit via express or parcel post for long distances wastes valuable showing opportunities.

Audience Demand Must Be Satisfied

Large sponsors of film programs are reporting tremendous audience demand in the first months of 1953. Unless the most efficient handling facilities are maintained for quick turnover, these bookings must be post-dated many months in advance. When such companies must book too far in advance or turn down booking requests, company public relations may actually be unfavorably influenced by disappointed groups.

The third factor of importance is the character of the 16mm audience. Sponsored films are the

invited guests of these audience groups. They meet, on highly favorable ground, the receptive minds of their viewers. The audience has proven faithful in reporting its size and the degree of its interest in such films. Commercial distributors such as Modern further certify the size and nature of the 16mm audience by a highly useful form, the Advance Booking Notice.

More and more adult groups are being reached to offset the early preponderance of school audiences (formerly the largest group of owners of 16mm sound projection equipment). Out of 10,071 audiences reached for a motor car manufacturer, for example, Modern was able to reach 8,030 adult audiences including men's groups, industrial plants, churches, etc.

Sustaining Television Use of Films

Figures on sustaining television use of sponsored films were requested separately from these companies, where they were able to report any degree of activity. A dozen companies out of about 50 industrial sponsors had considerable success. Showing reports read like this:

"75 stations used films, some stations several times."

"10 prints of one subject cleared for television were used 75 times with an estimated 10,000,000 attendance."

"One picture shown 95 times for total audience of 3,380,801."

"19 titles with 20 to 30 prints available of each cleared subject brought estimated attendance of 3,000,000."

"11 titles were shown 302 times to estimated 50,000,000 attendance."

"12 prints booked 47 times to estimated 1,000,000 attendance."

"28 showings for 5,504,516 audience."

TV A Plus, Helps Amortize Costs

Television attendance could be calculated from such audience size ratings on stations as PULSE or the station's own rate card estimates, based on time of showing. But television is a "plus" and not a basic permanent factor unless the sponsor buys a definite segment of local or network time. Nevertheless it is a very desirable plus for national sponsors and it quickly helps to amortize cost of public interest films. If they are of a highly institutional character, they are more likely to get television bookings.

Television's daily operating schedules often leave time gaps which program directors have been happy to fill with interesting, useful sponsored shorts. Here again, commercial distributors are performing an invaluable service for



CONTINUED ON THE FOLLOWING PAGES

BUSINESS SCREEN SURVEY OF 1952 FILM DISTRIBUTION ACTIVITY

Sponsoring Agency	Total Audience	No. of Shows or Bookings	Avg. Attend.	No. of Titles	No. of Prints	PM Per Month ⁴
Agricultural Implement Co's:						
Company No. 1	9,733,204	12,327	230	37	...	...
Company No. 2	1,800,000	4,200	425	6	98 ea	.59
Company No. 3	152,323	1,126	130	10	15 ea	.63
Aircraft Manufacturers:						
Company No. 1	79,395	200	309	4	10 ea	.42
Company No. 2	14,758	362	40	4	...	...
Appliance Manufacturer:						
	9,737,900	106,550	88	52	60 ea	2.6
Associations, Foundations, Etc.						
Group No. 1	15,000,000	75,000	200	18	20-700	...
Group No. 2	227,603	4,925	50	3	30	4.57
Group No. 2A*	214,787	2,338	91	3	34T	5.72
Group No. 3	31,776	725	75	2	60	.5
Group No. 4	3,600	12	150	1	7	.14
Group No. 5	141,783	867	163	2	35	1.03
Group No. 6	500,000	...	...	3	950T	...
Group No. 7	281,100	...	...	2	221T	...
Group No. 8	7,200	90	75	1	6	1.25
Group No. 9	47,827	283	169	1	18	1.3
Group No. 10	433,513	7,746	50	8	478T	1.35
Group No. 11	20,000	500	40	1	6	6.9
Group No. 12	11,283,432	16,416	78	1	150	9.12
Group No. 13	187,950	2,820	35	1	42	5.59
Group No. 14	11,650	233	50	1	5	3.89
Group No. 15	2,031,171	22,035	92	1	173	10.61
Group No. 16	26,100	522	50	3	14	1.03
Automobile Manufacturers:						
Company No. 1	9,884,193	128,471	77	23	6,001T	1.78
Company No. 2	12,000,000	207,000	58	51	7,450T	2.32
Banking & Finance Co.						
	47,883	...	...	2	54T	...
Chemical Company:						
	700,000	12,000	60	17	50/200	...
Container Manufacturers:						
Company No. 1	8,550	105	...	1	9	.97
Company No. 2	2,928,212	31,852	92	3	215	4.11
Food & Food Products:						
Company No. 1	35,000	700	50	3	15	1.3
Company No. 2	116,922	204	150	1	6	2.83
Company No. 3	2,275	91	25	1	6	1.28
Company No. 4	10,648,201	76,337	139	24	2,393	...
Company No. 5	1,107,627	20,098	55	9	75T	2.48
Government Agencies (Federal):						
Agency No. 1	13,198,186	213,045	62	62	6,200T	2.86
Agency No. 2	276,164	11,772	25	38	1,820T	.54
Agency No. 3	13,758,412	195,794	70	202	13,680T	1.19
Government Agencies (State Groups):						
Bureau No. 1	41,000,000**	30,000	50	452	1/100	...
Bureau No. 2	125,468	1,328	95	3	110T	.33
Bureau No. 3	10,500	140	75	3	5	.78
Bureau No. 4	53,237	628	85	18	1/3	...
Insurance Companies:						
Company No. 1	2,364,854	30,492	77.5	21	77	...
Company No. 2	2,266,689	4,253	520	2	779T	.45

*these figures cover school distribution only.
 **state agency distributing acquired films.

KEY: "PM Per Month" means Print Movement Per Month, i.e. the number of showings per month per print



TRENDS IN DISTRIBUTION:

(CONTINUED FROM THE PRECEDING PAGE)

sponsors by maintaining readily available print supplies close to station operations where many last-minute filler opportunities can be handled advantageously. The cost of such t.v. bookings is only slightly higher than regular 16mm services.

A number of basic operating factors came to light during the survey analysis. It appears to be a general, accepted practice (for example) for 16mm audiences to pay return transportation charges.

Very few sponsors take advantage of tie-in literature opportunities which some companies have demonstrated with great success. Armour and General Mills are among those sponsors who have successfully delivered recipe material, etc., to film viewers. More companies should look into this opportunity.

Audience Figures Are Indispensable

The decentralization of company film distribution by depositing prints in school film libraries appears to be an inexpensive method of picking up regular circulation without transportation expense. The difficulty here is that most school and extension libraries do not report the audiences they serve nor do they feel any responsibility to the sponsor for such information, even if they got these facts from their regional or local audiences.

Prints in use without audience data to account for their existence and cost soon tend to be regarded as dispensable items on the company budget. On the other hand, the easily obtainable audience reports, tie-in promotion, good company public relations mail from these audiences, and dealer arrangements all help to justify both production and distribution budgets. The medium has now achieved a distribution potential that is vast and accountable; anything less than measured achievement undersells and dilutes a powerful medium.

The words "booking" and "showing" need to be defined. Since many groups "book" a film and then arrange multiple showings while it is in their possession, the term "booking" actually under-estimates the vastly greater number of audiences which films are actually getting. Commercial distributors are paid only for bookings, for the most part, but their experience indicates from 1½ to 2 times the number of showings as their total reported bookings.

More Audiences for the Same Money

Budgets were not made a part of this survey but they will be examined in subsequent studies. An interesting comparative is noted in the experience of one national sponsor whose regular

appropriations for sponsored distribution via a commercial "network" have been \$100,000 annually. Several years ago that sum enabled this sponsor to reach 2,000,000 persons; last year in excess of 10,000,000 were reached for the same basic cost.

The commercial distribution rate is averaging \$2.75 for booking. The economy of this charge is illustrated in such audiences as the 8,000 workers in one Midwest plant reached in a single \$2.75 booking. Taking into account the present average of 100 persons per reported booking, the cost is about 2¢ per person. More than a few sponsors are having a pleasant time dividing that low cost into the 20 or 25 minute segments of time taken by their films on the screen. The extremely low "cost per minute" tends to make the film the least expensive of all media.

In summary, there are several kinds of sponsored film programs which may be considered "typical" of industry's efforts:

Film Type Affects Audience Total

1. The technical process or product film such as those offered by tool or machine companies which obviously have a limited audience, do their job when they reach their kind of people and do not account for any large totals, nor do they cost very much.

2. The consumer product, service, or public relations films which are aimed at national audience groups. They are made to interest large segments of the population and today they have a better chance than ever before in history to reach those people through 16mm audiences, theatres and on television.

3. The industrial relations film, aimed primarily at internal employee audiences but often useful for outside public relations as well.

4. The health, welfare, and safety films sponsored by insurance companies, automotive concerns, trade groups, etc., in the "public interest." Obviously of widespread interest, benefiting both sponsors and the public, these films perform the highest kind of service to the community and their sponsors. They are generally able to achieve widespread circulation, providing proper handling methods are employed to make them readily accessible to their potential audiences.

The distribution channels for these films are clear and wide. Today's 20,000,000 weekly audience is but a small fragment of the future potential. Taking into account both theatrical and television outlets, it has already advanced beyond the 30,000,000 weekly mark.

Audience Facts Justify Film Cost

But it takes strict adherence to the rules and to sound measurement practices to justify the kind of professional production which will satisfy these audiences. Having justified the highest quality of films by the potential audience available, industry can only maintain the competitive position of the film medium by the most careful and thorough analysis of the people it actually reaches.

The most commendable factor on which to close this overview is the knowledge that the exhibitors are now using the best modern equipment and methods for audience data gathering and for the accurate reporting of bookings to those firms and trade groups whose they serve.

BUSINESS SCREEN SURVEY OF 1952 FILM DISTRIBUTION ACTIVITY

Sponsoring Agency	Total Audience	No. of Shows or Bookings	Aud. Attend.	No. of Tables	No. of Pairs	PM Per Month
Manufacturing Companies:						
Company No. 1	7,036	104	68	3	12	24
Company No. 2	4,000	50	30	2	4	52
Company No. 3	10,525	253	163	4	4	134
Company No. 4	500,000	5,000	100	3	100	139
Company No. 5	32,000	1,600	20	2	60	111
Company No. 6	150,000	1,000	150	1	50	167
Company No. 7	6,060	202	50	1	19	88
Metal Fabricators:						
Company No. 1	8,550,000	77,280	110	20	10,750	
Company No. 2	1,151,659	16,173	70	10	50,250	
Office Equipment Mfrs.:						
Company No. 1	33,000	1,500	31	5	6	416
Company No. 2	6,163,107	23,971	269.6	3	171	4.2
Personal Products:						
Company No. 1	110,250	1,000	110	1	20	416
Company No. 2	1,500	150	10	2	15	4
Petroleum Industry:						
Company No. 1 (local)	26,430	165	57	1	15	2.5
Company No. 2	12,113,516	87,660	140	96		
Company No. 3	8,500,000	121,000	70	21	2431	1.9
Company No. 4	1,550,927	11,333	138	138*	4101	2.3
Pharmaceutical Mfrs.:						
Company No. 1	700,000	12,000	60	17	50,200	
Company No. 2 (Prof.)	131,795	4,091	33	17	25 ea	
Company No. 2 (Gen.)	245,163					
Rubber Manufacturer:						
	36,907	1,343	17	1	200	.77
Transportation Companies:						
Company No. 1	390,007	2,550	107	4	100	2.13
Company No. 2	5,999,157	66,176	79	28	1,1001	3.96
Company No. 3	251,071	1,620	150	3	441	1.03
Company No. 4	3,000	172	45	1	20	.72
Company No. 5	393,956	5,850		3		
Company No. 6	663,071	5,704	145	4	52	2.28
Company No. 7	1,036,729	13,000	84	18	1,0001	1.68
Company No. 8	150,000	6,000	75	10	1,60	
Company No. 9	5,240,000			5	100,150	
Utility Companies:						
Company No. 1	3,000	60	50	1	6	2.3
Company No. 2	16,159	646	72	29	1,2 ea	

Total Sources Reporting: 73

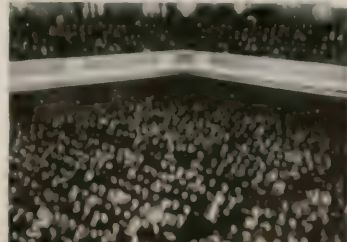
Total 1952 Audience Reported: 214,360,960 persons

*The audience was estimated by the sponsor.

**The audience was estimated by the exhibitor.

Whether showing films or sound tracks, the best help is to get these facts correct.

On your film and sound equipment, the community can bring something like this.





CASTING A PART are (l to r) Bob Williams, Willis Pratt, H. L. Vanderford (A.T.&T. film production manager) and the producer's representative, F. C. Wood of Sound Masters, Inc.

A WORD OF EDITORIAL ACKNOWLEDGMENT

We are indebted to the Editors of The Ohio Bell Magazine for this behind-the-scenes story of a typical A.T.&T. training film production. The story is told exactly as it was brought to Bell employees in that publication.

THE CAMERA PANS IN and a customer contact begins. The scene will reflect top treatment of overtones in this Bell System training film, which originated at the Ohio Bell Telephone Co.



Birth of a Film

From an Ohio Bell idea to a Bell System training film

SHADES of Hollywood! The familiar words "lights, camera, action" split the air and another Bell System training film got under way at Cleveland's Fairmount Test Center. It was a queer sight for most: huge camera dollies standing by to lumber across the room, power cables trailing along the floor, sound equipment and booms swinging into action, and the lights—mostly the lights, the thousand-watt variety, that heated the small room to an almost unbearable temperature.

Yes, this was the professional treatment. The cast was made up of regular Ohio Bell people who worked side-by-side with New York actors and actresses. The technicians—producer, director, cameramen, electricians, make-up man, etc., were for the most part, associated with the New York motion picture firm, Sound Masters, Inc. The advisors were the Ohio Bell people who conceived the idea for the film and their counterparts in the operation and engineering (O & E) department of the A. T. & T. Company. This training film is being produced for plant departments all over the Bell System and shows the value of overtones in the rendering of good telephone service. Plans call for a showing to all testboardmen and repair clerks now on the job and to the trainees of the future.

How the Film Idea Was Initiated

About four years ago our plant training people were going along with their jobs—checking in to new methods of doing the repair job and evaluating the old. Things were going along smoothly—the indices were at a high level but scattered observation of repair clerks and testboardmen indicated need for some improvement, some refinement in these important customer contacts. Ever on the lookout for ways to improve the service aspect of the job, the training people, with the knowledge and cooperation of the repair clerks and testboardmen, made wire recordings of practice contacts. The play-backs revealed, most emphatically, the rough edges on some of our contacts. This method enabled those who represent the company on these telephone contacts to put themselves in the customer's shoes—to criticize their own words. To some it was a revelation.

With these experiences to go by, the training people rewrote the training programs putting increased emphasis on overtones of service. Recording machine drills became an established



OHIO BELL'S FILM suggestion reaches A.T.&T. and planning and production are discussed by Bob Williams (left) of O & E plant training and Willis H. Pratt of public relations.



WITH OHIO'S SCENES completed, Edith Davis, senior repair service instructor, talks over N.Y. footage with Bob Williams, Carl Behner, supervisor of outside maintenance, and Art Galloway.



FIELD TRIP to select suitable location for shooting" is made by Bob Williams. He is shown talking with Art Galloway, supervisor of plant training, Ohio Bell Telephone Co.

practice in initial training. Contacts became more pleasant and service improved.

The idea snowballed. We thought it was so good that other companies might be interested in our success with the program. It seemed a natural for a Bell System training film.

We Look to A. T. & T.

Our experiences with training on tone plus a recommendation that this material would make a worthwhile training film were detailed in a letter to the A. T. & T. Company, the parent organization of the Bell System. This organization is made up of telephone people from all over the country, most with experience in operating companies. They serve as a centralized agency to help resolve System problems. They advise and suggest to one company on the basis of an experience with another company, they serve as an information pool, a master business consultant. To support and finance their operation the operating companies pay a small percentage of their income. For this payment the companies receive help along five major lines:

- Research and development
- Patent rights
- Financial advice and assistance
- Availability of materials
- Operating advice and assistance

Ohio's suggestions for a training film were obviously channeled to the O & E group which, in itself, is just one of nine departments of the A. T. & T. set-up to aid the associated companies in the above five directions.

The O & E Carries the Ball

Our recommendation that the new testroom techniques would make a good training film was studied objectively by the plant training section (CONTINUED ON THE FOLLOWING PAGE)

CAMERA CREW SETS UP A LONG SHOT of the test men. At left on the board is an actor who plays a role in the Bell film; the other men are regular employees in the Fairmount office.





SENIOR REPAIR INSTRUCTOR Edith Davis has been associated with overtone idea from its inception in '48. She is demonstrating voice recording in training, using a tape recorder.

BIRTH OF A FILM: (CONTINUED FROM THE PRECEDING PAGE)

of the O & E. It looked good, especially in view of the fact that trouble reports for the System ranged between 15 and 20 million a year. But they wanted to find out the national reaction to the proposal. So, with the help of A. T. & T. public relations people, a questionnaire was drafted and sent to all associated companies. The letter accompanying the questionnaire read in part: "Attached is an outline of a proposed training film which is designed to portray effective, efficient, and pleasant methods of handling customers' reports of troubles . . . We should appreciate knowing whether your area would be interested in a film of this type . . . Estimates of production costs of this film should fall in the neighborhood of \$45,000 to \$50,000 (to be prorated among operating companies on the basis of gross operating revenues) . . . Any comments which you may have to propose on the objectives or content of the film will be welcomed." We may note here that with the cost spread out over a large group, no one company would be saddled with the burden of paying the entire cost.

The Critical Details of Production

The questionnaire and the favorable response accorded it by the companies convinced the O & E group that the Ohio idea had real substance. They analyzed the suggestions that poured in from North, East, South and West and drafted a tentative script for the production. There was ground work to be done—lots of ground work. The script was turned over to Sound Masters, Inc. to be interpreted for filming. A representative of O & E went into the field to select a suitable location for "shooting" (as it turned out, Cleveland's Fairmount office and one other in Brooklyn, N. Y., were selected). The parts for the now semi-okayed script were cast with suitable actresses and actors. Edith Davis, of the Northeastern Area's general plant organization, was selected to be technical advisor for the film. Everything was in readiness.

All that remained was the task of coordinating the project. The pictures on these pages take you backstage for a look at the development of the idea and activities surrounding the planning and production of a training film. It is through an activity such as this that we appreciate the work of our training people, the people of A. T. & T., and others whose cooperation made the film possible.

Brass for Industry

Titan Metal Sponsors Color Film

Sponsor: Titan Metal Manufacturing Company
Title: *Brass Means Business*, 27 min., color, produced by Unifilms, Inc.

★ With the release of its newest production *Brass Means Business*, Titan Metal Manufacturing Company of Bellefonte, Pa., brings the dynamic story of brass manufacturing to the screen for the consumer. Produced by Unifilms, Inc., from a script by Ovesti Granducci, this 16mm sound and color film pictures the varied and intricate steps involved in the making of alloys and the manufacture of myriads of brass and bronze products.

Giant Titan, the company trademark, comes to life as narrator to stress the advantages of using the featured metal, but the real star of the picture is brass itself—and it gives a superb performance.

Brass Means Business pictures the complex machinery and high level of skills required to produce precision-perfect brass and bronze. Filmed on the brass mill production lines the picture shows mammoth extrusion presses geared for half a million pounds of hydraulic pressure forcing metal through dies into fiery rods, skilled production workers presiding alertly over the glistening flow of parts, scenes of forging, annealing measuring, cleaning—all emphasizing the complexity of each dramatic process in making high-quality brass.

The film explains how much research goes into developing the right alloy to fit the specific need. Painstaking laboratory analysis, rigid and prolonged wear-testing, even design of machine tools for certain projects are all part of the story.

Brass Means Business has an original musical score by Robert Stringer, who also edited the

film. Inquiries concerning use of *Brass Means Business*, which runs 27 minutes, should be made to: Film Department, Titan Metal Manufacturing Co., Bellefonte, Pennsylvania.

Film Production in New York

★ As a corollary to Business Screen's report on the extent of the sponsored motion picture industry in the Third Annual Production Review last month, here are some figures obtained from an article, "Movie Making in New York," published in the February issue of the New York State Department of Labor's news magazine, *INDUSTRIAL BULLETIN*.

According to the *Industrial Bulletin*: "About 300 firms are engaged in the production, service and distribution branches of the motion picture industry in New York State, and they employ approximately 11,000 workers; this ranks a respectable second to California's 538 companies and 25,000 employees. Only about 14,000 persons are employed in the industry throughout the rest of the United States."

The article goes on to say that about 25% of professional shooting stock is now used by New York producers. Records of the Labor Department's Division of Employment show that the number of firms primarily engaged in motion picture production in New York State, including theatrical, TV, newsreel and educational, is 130, and they employ 4,500 persons. This does not include firms whose operations are "within" the industry, such as laboratories, sound recording studios and other auxiliary services; nor does it include small outfits employing less than four people, which do not show up on the Labor Department's statistics. It is estimated that there are 170 such small firms currently in the film production business, though this number fluctuates widely, and is composed in part of single individuals "whose total resources consist of little beyond a desk, a telephone and a prayer."

Titan Metals' familiar trademark "Giant Titan" is lighted for production of "Brass Means Business."



Document from Life

Israel Means Hope and New Skills

Sponsor: The Women's League for Israel

Title: *The High Tower*, 25 min. b/w, produced by Dynamic Films, Inc.

★ The Women's League for Israel is a charitable organization that operates school for girls in Israel. In the past 20 years it has graduated 32,000 girls into useful jobs in a land that has need of every talent it can find.

The High Tower tells this story by showing an episode involving three new girls arriving at the school for the first time. They have come to Israel from Iran, Egypt and Germany, and each has individual problems to be adjusted. Principally, the story centers around Rachel, who, since leaving Germany, had lost twelve years of her life on Cyprus before "coming home" to Israel.

Rachel's difficulty in adjusting to a need to live again is finally solved and she goes on to become a teacher. Other girls learn weaving,



Modern school scene in "High Tower"

bookbinding, cooking and other skills that are needed in Israel.

The High Tower has been a tremendous success on television, playing over 200 dates thus far. Outstanding qualities: a superb narration; well interpolated scenes made from drawings of Nazi brutality obtained from the Museum of Modern Art.

Nash Introduces New Rambler Line With a "Sidewalk Stopper" Film

Sponsor: Nash Motors.

Title: *Nash Rambler, 1953*, 9 min, color, produced by Telefilm, Inc.

★ A graphic presentation, with glamorous girls and settings, of the whole line of Nash Ramblers was provided by the Nash Corporation for use in conjunction with the nationwide introduction of the 1953 models.

The film and a T.S.I. continuous projector were provided as a package at cost to Nash dealers to set up both inside and outside of showrooms as a sidewalk stopper. BUSINESS SCREEN reviewed the film in a dealer's showroom and noted that everyone in or passing through the room gravitated toward the projector unit. Salesmen reported that the film had

attracted quite a crowd at its continuous showing on the previous weekend evenings.

The film features designing by Pinin Farina, a leading stylist, and introduces the whole line of cars effectively, especially for smaller dealers who cannot display each car in the showroom. From the reaction we found among dealers, Nash could hardly have provided a better point-of-purchase sales aid than this film.



TOPS IN TRAVEL also is "Wings to Italy" from which this P.A. scene is taken.

PAA's Latest "Wings"

Sponsor: Pan American World Airways

Title: *Wings to Italy*, 32 min, color, produced by Coleman Productions of New York.

★ Travel films of the "sun-sinks-slowly-in-the-West" school of scripting have been boring audiences almost since the first days of motion pictures. It is no surprise, however, to see in *Wings to Italy* a travelog with a well-articulated story line and believable main characters. This sort of travel "play" has been a feature of Pan American's *Wings To* programs for several years and few series of films have been more consistently popular. *Italy*, both because of its subject and because of the way it has been handled, should soon be leading the popularity list.

The new film shows most of the principal tourist spots of the peninsula and does them strict justice—which is to say—they are extraordinarily beautiful. It uses the off-screen voices of its main characters, a young couple just returning via PAA from Italy. They reminisce about their Italian vacation while thumbing through her sketchbook. Each charcoal drawing evokes some episode from their trip. This method of flashback is made effective by using matched dissolves from sketch to scene.

The two vacationists wander about the ruins of ancient Rome, climb Vesuvius, walk about Pompeii, ogle (he does, anyway) the Bikini suits on the beach at Capri. They properly "do" Pisa's Tower, Siena's famed annual carnival and horserace, Florence, the Lakes, the Dolomites and wind up in Venice. Makes you want to get right on the plane and take off in the film's imaged footsteps.

OTHER FILM REPORTS ON PPS. 56, 58, 60, 64

Steel for Defense

U.S. Steel Shows a "Good Neighbor"

Sponsor: United States Steel Corporation.

Title: *Good Neighbor*, 26 min. b/w, produced by The Jam Handy Organization.

★ Together with news and financial editors of Midwest dailies, news magazines and wire services, BUSINESS SCREEN previewed this latest addition to the motion picture library of United States Steel and its subsidiary companies on a very pleasant March evening in Chicago.

Good Neighbor reports, through the wide angle of the motion picture camera lens, from the air and via the narrated sound track of George Hicks, the immense construction project represented by the new Benjamin F. Fairless Works of U. S. Steel, named in honor of Steel's Board Chairman. This is the largest integrated steel mill ever built and the 26 minutes of impressive documentary footage cover the building of Fairless on the 3300 acre tract at Morrisville, Pa., from the artist's conception to the christening ceremonies.

As no other medium could, the film reminded members of the Chicago preview audience that the best skills of the Gary, Indiana works helped to create Fairless. *Good Neighbor* will show millions of Americans how American enterprise rolls up its sleeves to meet the critical plant needs of the national defense program.

You are there at the opening ceremonies when Mrs. Benjamin F. Fairless, wife of the chairman of the Board christens the Hazel Blast Furnace and when seven-year-old Nancy Fairless, granddaughter of Mr. Fairless, ignites the fuse which lights up the Nancy furnace to begin steel making operations.

Long before this climactic sequence, *Good Neighbor* takes its audience through the fascinating detail of engineering, excavation, and other phases of this big-scale building job.

Company public relations executives supervised this dramatic film record, through all construction and community phases, while crews of The Jam Handy Organization capably executed the sizeable production assignment.

FIRST STEEL POURS from the open hearth into 200-ton ladle at U. S. Steel's new Fairless Works, pictured in "Good Neighbor."



Northwest Empire

FEW IF ANY MOTION PICTURES turn out just the way they are planned. Even with the rather flexible type of script that we ordinarily employ, when the chips were down, we would not have been able to follow it very closely. So when it was decided that we were to produce a picture on the Pacific Northwest—the states of Oregon and Washington—we decided to do it without a script.

Doing the picture sans script did not mean that we started shooting without planning. The over-all idea or “theme” for this picture had been stirring slowly in the mind of the producer for several years. We had quite a few huddles on this subject from time to time and finally William R. Moore, General Director of Public Relations for Union Pacific said with commendable caution:

“Go ahead and make the picture the way you feel it should be done—when the work print is ready phone me.”

Eighteen months later I phoned Mr. Moore and invited him to see the first draft of *Northwest Empire*—some 3200 feet long.

In this film were innumerable miles of train travel, thirty thousand miles in our station-wagon camera car and a few thousand by boat, plane, on horses and on foot. All in all we really had quite a time.

During the eighteen-month period, lest it be construed that we worked in luxury to take so long on one picture, my co-worker Jack Patterson and I shot and produced several other pictures which were called for in our regular production schedule.

Union Pacific's policy on motion pictures has always been somewhat benign. Our executives have felt that motion pictures could perform the best service for the railroad in the field of public relations. With some exceptions, most of our efforts have been directed to the production of films designed in a very simple way to build friends in the territory which we serve. We have emphasized the country, its people, its industry



EYE-FILLING SCENERY of the Pacific Northwest region, such as this view of Mt. Rainier, lifts Union Pacific's "Northwest Empire" to new high in audience appeal.

ROLLING SURF and wide expanse of sand typifies scenery along the Oregon coast.



Mt. Hood rises majestically above Lost Lake as the color camera sweeps the horizon.



ONLY RARELY (and then most effectively) is the Union Pacific emblem carried into this film.



Union Pacific's Vince Hunter Tells the Production Story of One of the Past Year's Outstanding Color Travel Films

and agriculture. The railroad tie-in has been definite but secondary. The result has been that most Union Pacific films have not had a very strong commercial flavor and we feel that the films have been more successful because of this policy.

With this policy behind us we knew that *Northwest Empire* was to be a factual and accurate impression of the Northwest. It was not to be a railroad picture but would show the part the railroad takes in the area and give a little information about our service to Oregon and Washington.

Setting Up the Shooting Schedule

Our first step was to make a list of available subject material. This covered scenic areas, special events, industries and special features. By a process of elimination we narrowed down this list until, with a few exceptions, we had only subject material with a high interest and particularly adapted to a visual portrayal. Then we were ready to start shooting. We dispensed with a shot list since Patterson and I would do all the shooting of the picture.

If this approach to a motion picture sounds rather casual it might be well to state that in our shooting huddles as we worked on the picture we put a lot of emphasis on ways and means to make the picture interesting and outstanding. Part of the answer lay in the fact that we took plenty of time for shooting. Seldom did we compromise by shooting when weather conditions were not good. In addition we tried hard for unusual angles, scenery of special beauty, and unusual subject material. We felt that wildlife footage of sea-birds, whales, running antelope and bird-life would raise the interest level of the film. We also shot quite a lot of footage from a moving car. The running shots were made at 64 fps and these scenes added a pseudo stereo quality. We hoped that our overall treatment would give us a fluid and fast-moving picture. Since the picture obviously had to be quite long, tempo was going to be a most important factor.

During the first summer I worked mostly alone at odd times. We had other pictures to make and Jack was tied up on another job in the Rocky Mountain states.

We Make the Most of Location Time

Conserving on time as much as possible I worked on the more difficult material where one man could do just about as much as two. I managed to complete most of the air and train shots, some scenic and agricultural material and some wildlife shots which are always very time consuming. I also worked in some of the special events such as salmon fishing derbies, clam fry and loggers' festivals.

Spending the following winter on production as usual, we headed into the Northwest in the spring to wind up the job. Working a sun-up to sun-down schedule it still took us until November to satisfy ourselves that we had what we wanted.

While the states of Oregon and Washington offer some varied and magnificent motion picture material—it isn't there just for the asking. You have to work hard for it. Overcast skies and rain during some months give way to a dry summer with considerable haze. Smoke from forest fires does not help any. Jack had to wait eight days in Seattle for the wind to switch and blow the smoke from distant forest fires away from the city.

Good air shots presented some problems as the air over the mountainous areas was pretty rough. Early morning was the best time to fly but it happened that most of the air shots we wanted called for afternoon light. At times we had some pretty good aerial gymnastics around the mountain peaks and in the Columbia River Gorge. Our light plane was tossed around like a cork.

Oregon Coast Scenery Is Highlight

Probably the most difficult time we experienced was in photographing the Oregon Coast. This beautiful stretch of coastline was set up for a highlight spot in our picture and we had some pretty definite ideas about the material. Some ordinary beach shots wouldn't do.

Although the coast may provide some delightful tourist weather we found it unsuitable much of the summer for good photography. We made repeated trips, patrolling the coast all the way from Winchester Bay to Astoria and north into Washington only to find off-shore fog or a richer brand that enveloped everything. Excessive heat in the inland valleys was the reason for this rather unusual circumstance. Where there was no fog there were likewise no pictures. And so it went. According to the word we got

it was always clear when we were not there. But we stayed with it and eventually we got what we wanted—or a reasonable facsimile.

To spread ourselves over so large a territory with as much economy of time as possible we lined up our work on the basis of a sort of loose shooting schedule which could be varied to suit the whims of the weather. Fog on the coast drove us to the inland valleys. Haze there headed us for the mountains. We put a lot of miles on our camera car but we did save time. An intimate knowledge of the country was most helpful.

Near the Finishing Mark—20,000 Feet

By the time fall rolled around we had *Northwest Empire* pretty much "in the can." Better than twenty thousand feet of film had been carefully checked through the viewer during the evenings after our day's shooting was completed. We had mentally "cut the film" a half a dozen different ways. Always uppermost in our mind was the musical score for the picture and we tried to "shoot for music" as much as we could.

The only area that still had us stumped was the Oregon coast. We had made over fifteen trips down to the coast without getting our shots.

I came back from an Eastern swing to find Portland shrouded in a soft November rain. Jack told me that a storm had just blown in from the coast. But I had a hunch.

"Let's head for Yachats," I told him, "This time I think we are going to get it."

"It" was the water climax for the picture. We wanted some spectacular churning surf and cresting waves to blend with music.

Weather Sets Up Final Barriers

Pouring rain and mist enveloped us all the way to the coast. It was still raining when we pulled into the motel at the little village of Yachats and the only way we could tell that the sea was out there in the gloom was by the roar of the surf. That night a gale practically blew the shutters off of the motel. We were up at five—fog so thick you could cut it with a knife. We were really nervous. We were running out of time

(CONTINUED ON PAGE SIXTY-FOUR)

THE MIGHTY COLUMBIA RIVER glimpsed from Crown Point on the Oregon side; providing both color and grandeur for UP's "Northwest Empire".



Progress in Stereoscopic Motion Pictures

A Special Report by Edwin H. Land, President, Polaroid Corporation*

TO RETAIN OUR PERSPECTIVE in the present excitement over three-dimensional pictures, it may be useful to review the scientific basis for our interest in this field and to attempt to answer, in the light of recent developments, the two questions that we and the motion picture industry must keep in mind as we plan our future course:

Must theatre audiences continue to wear Polaroid glasses in order to enjoy three-dimensional stereo pictures?

Will audiences feel it worthwhile to wear the glasses "after the novelty is worn off?"

What is a Stereoscopic Picture?

To attempt an answer to these questions, it is necessary first of all to draw a sharp distinction between the stereoscopic three-dimensional picture and the many depth "effects" that have nothing to do with stereoscopic vision.

For our purposes, we can define a stereoscopic picture, in non-technical terms, as one that reproduces the scene as an observer would see it with both eyes if he were actually present.

Two steps are required. The first is to take two photographs of the scene from two slightly different viewpoints. This step corresponds to the viewing of the scene by an observer with his two eyes. It yields two different views of the scene, identical in subject but different in fine detail and in perspective. The second step is the presentation of these two views to bring the left-eye view to the spectator's left eye and the right-eye view to his right eye.

Stereoscopic pictures, so presented, convey a conviction of realism that can be presented in no other way.

We presented to the public in January of 1936 the world's first stereoscopic movie in full color at the New York Museum of Science & Industry. To the thousands who came to the premiere, and the tens of thousands who followed over a period of years, it was a stirring, unforgettable experience. Millions responded with equal enthusiasm to the first commercial stereo film, shown with the same Polaroid system at the New York World's Fair and later taken on tour. Here was realism of a kind the movies had never offered before.

These Are the Alternative Approaches

The statement that stereoscopic movies offer a unique sense of realism is not to be taken as a disparagement of other techniques for heighten-

ing the realism of motion pictures. Many of these techniques have been brought to a fine state of refinement; among others, the use of distant haze to enhance the illusion of depth, the use of exaggerated perspective in set design, the use of traveling camera to accentuate change in perspective and the movement of foreground objects with respect to the background. The development of non-stereoscopic techniques is enjoying a strong revival. One of them, Cinemascope, achieves a spectacular effect by the use of very large screen, on which three separate flat pictures are projected side by side to form a continuous panoramic view. The screen itself is deeply curved so that members of the audience see a picture that occupies a large part of the normal visual field.

Another system, Cinemascope, fills a wide screen with a single projector instead of three. In recording the scene, special equipment compresses a wider-than-normal image into a standard film. In projection, a corresponding device restores the picture to its original proportions.

In each of these techniques, unusual effects are obtained by filling an extra-large screen with an extra-large picture. In each, the picture itself is a "flat" picture, despite the curvature of the screen, in the sense that it presents the scene as a one-eyed man would view it.

Such developments can be thought of as competitive with stereoscopic pictures only in the way that, in the automobile industry, power-braking is competitive with power-steering. Indeed, in the ultimate development of motion pictures, it seems likely that techniques of this kind will be combined with stereoscopic techniques.

A Picture for Each Eye

On this point all serious workers are unanimous: To obtain the truly stereoscopic three-dimensional view of the scene, two pictures must be conveyed simultaneously to every member of the audience and every member of the audience must see one of these pictures with his left eye, the other with his right.

For over a century, research in the field has been directed to achieving this conveniently. Hundreds of schemes have been explored. Arthur W. Judge, in his standard text (*Stereoscopic Photography*), describes over a dozen schemes in detail.

Only one of these has seriously attempted to avoid the use of some type of viewer by each

individual in the audience. This general scheme is known as the parallax stereogram. Two very able scientists devoted a good part of their lives to investigating it, Mr. Frederic E. Ives and his son, Dr. Herbert Ives. In 1933 the latter summed up the work in an address before the Royal Photographic Society with the conclusion that, "These and other problems are somewhat appalling to contemplate. Along with the consideration of these difficulties, it must be borne in mind that the resultant relief pictures will tend to be of poor definition in front of and behind the image plane, so that scenes having great natural depth will not be rendered very satisfactorily." To my knowledge, nothing has occurred since 1933 that would change this conclusion, notwithstanding the improvements that have taken place in photographic materials and screens, and the efforts that have been devoted to the scheme.

After thirty years of study, it is my own considered opinion that it is only by a fundamental new discovery concerning the nature of light or the physiology of vision that one could hope to circumvent the need for individual viewing devices.

Possible Types of Viewer

There are three basic types of viewers. One, the anaglyph, accomplishes the separation of the two images on the basis of color. One projected image is green, the other is red. The eyepieces in the viewer are colored to correspond. The system cannot, of course, be used for color pictures. A more serious fault, however, is the retinal rivalry set up by the different colors for each eye. Its most recent commercial use, in the thirties, demonstrated its technical inadequacy. There have been no developments in filters since that time that would noticeably improve the system.

The second type is the mechanical viewer, a shutter device alternately covering and uncovering each eye, synchronized with alternating left and right-eye pictures projected on the screen. The technical and commercial problems are obvious.

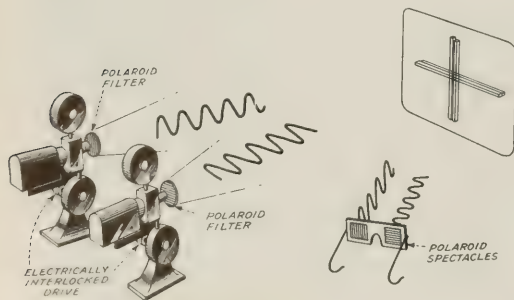
The Polaroid viewer is the third and only practical type. It permits the use of color pictures. It is simple and inexpensive. It preserves the full definition of the picture. It is easy on the eyes.

It is notoriously dangerous to make a flat-footed pronouncement in any field of science. It may be significant, however, that during all of our years of work in this field, no qualified scientist has come forward with a seriously considered proposal for showing three-dimensional pictures for theatre audiences by any means other than the simple Polaroid system that we introduced some twenty years ago and that is now being used for showing stereoscopic pictures under various producers' trade-names.

After the Novelty Wears Off

The attendance figures for the first feature-length three-dimensional pictures, *Buana Devil*, and the Festival of Britain shorts, leave no doubt about the drawing power of the stereoscopic technique. Our advisers in the industry recall that in this respect the stereoscopic technique is repeating the history of other important innovations in the art, the introduction of color and the

(CONTINUED ON PAGE SIXTY-NINE)



* The text of this special report was prepared by Mr. Land, as president and director of research of Polaroid, for the directors of that company. The principle of Polaroid stereoscopic projection is illustrated at left.

Beginning of an Era...



... A new and momentous chapter in history began late one summer night in 1896 when Henry Ford made the trial run of his little handmade "quadro-cycle" over the cobblestones of a street in Detroit.

The faithful re-enactment of that historical event is one of the many true-to-life scenes which MPO has re-created in the Ford Motor Company's forthcoming 50th Anniversary motion picture, "The American Road".

This feature-length film has been brought to the screen with the faithful adherence to facts and the *believability* which distinguish all MPO productions.

MPO *Productions Inc.*

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Pre-Testing to Insure Film Success

A Report on the Application of the Cirlin Reactograph
for Audience Reaction to a Film for Kwikset Locks

IN THE BACK OF A DARKENED AUDITORIUM in the Ambassador Hotel in Los Angeles a few months ago, three people sat intently watching a square steel case about the size of a portable typewriter.

In the box, a roll of specially treated paper was slowly winding from one spool to another. And tiny sparks flew up as the tape passed under a comb of 50 needle-like styli, each spattering from time to time as it burned a line in the sensitized paper.

The three onlookers had every reason to be intent. They had just produced a 16 mm film on the rather difficult subject of powdered metallurgy. And the lines etched into the moving tape would tell them how well they had succeeded in putting their story across to the audience for which it was intended.

For in the front of the auditorium, hand-picked guests from local industrial plants were watching a preview showing. With few exceptions, each viewer was holding a pair of plastic handles with push-buttons embedded in the ends. By pressing a thumb on the green "Like" button or on the red "Dislike" button, he registered his second-by-second reactions to the film he was watching. Two wires carried his message to one of the styli which burned a solid line when it was activated by the green button, a broken line when the red button was being pushed. The machine was the Cirlin Reactograph, a research tool that has helped take the guesswork out of a wide range of film productions, from multimillion dollar entertainment features to modest educational and commercial shorts.

By Way of M-G-M

The Reactograph was developed just before the war by Bernard D. Cirlin, then director of

research for a New York advertising agency. It was an outgrowth of the Program Analyzer which C.B.S. president Frank Stanton and Columbia University's Paul Lazarsfeld had built to measure listeners' enjoyment of radio programs.

Holds Patent on Recording Method

The Stanton-Lazarsfeld machine, in turn, was an adaptation of the old polygraph principle. The first model was a cumbersome affair, accommodating only ten respondents, each of whose reactions were recorded by a pair of fountain pens. Cirlin conceived and patented the method of burning solid or broken lines on specially treated paper.

Metro-Goldwyn-Mayer brought Cirlin and his invention to Hollywood shortly after the war, and the machine was used in pretesting a score of major films. Cirlin later joined Facts Consolidated, a private research firm, and used the Reactograph in studying radio programs as well as independently produced feature films and 16 mm commercial productions.

The latter field appealed to him so much that Cirlin set up his own producing unit, known as Audience Tested Productions. The operation has since expanded into a full-fledged agency, Audience Tested Advertising, Inc., although the producing unit has retained its identity and is hard at work making industrial shorts.

Uses of the Reactograph

Usefulness of the Reactograph lies in its ability to detect a picture's weak points before they have done any damage and while they can still be repaired at minimum expense. In testing a picture, therefore, the machine is used in recording audience reaction to the rough-cut version,

and its findings are used as a guide to final editing.

In fact, his machine is so useful that Cirlin sometimes feels obliged to emphasize that it is not a mechanical director or robot film editor. "What it does," he explains, "is show where the audience reacts favorably and where the audience reacts unfavorably. It does not—except perhaps by implication—show why the audience reacts this way or what the director should do about it." So the machine is no substitute for creative talent, as some have suggested. "On the contrary," Cirlin goes on, "only the creative director can make full use of the Reactograph's findings."

To help the director interpret these findings, Cirlin employs two other research devices: A questionnaire, filled out by respondents after the showing; and informal "depth" interviews. Here's how these steps tied in with one another at the Ambassador preview last summer. . . .

The Technique in Action

The film was being shown for some 50 guests who had been thoroughly briefed on the use of the push-buttons and who had demonstrated their understanding in a trial run. And in the back of the hall, three people sat around the machine.

One was a timer, stopwatch in hand, jotting the running time on a copy of the shooting script. Another of the trio, holding a single push-button, performed another timing function by pressing down the button during every other one of the film's 40 scenes. And next to this record, at the extreme edge of the tape, another stylus automatically marked off one-second intervals with a broken line. When an error of five seconds can completely distort the findings, such split-second timing is essential.

The third watcher was Bernard Cirlin and he was not concerned with timing. His eyes were on the tape rolling out from under the sparking styli. From long experience, he could detect changes in the proportion of solid and broken

(CONTINUED ON FOLLOWING PAGE FIFTY)

KEY SEQUENCES TESTED FOR KWIKSET FILM:

High point in the film was this closeup of a lock plug being ejected from a dual action press. Its money-saving implications were readily appreciated by assembled plant officials. This is scene 15 in chart on Page 50.

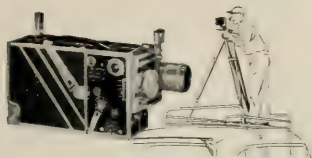


ABOVE IS LOW POINT (A) which production men considered a waste of time, since it failed to show the wheels in relation to the machinery. 15% registered dislike on the chart.

tips

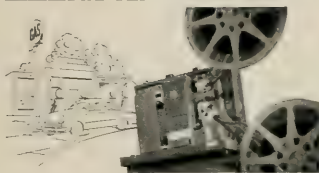
on Better Selling, Training, Demonstration through photography

Audio-Visual methods pay off in many ways... a few examples from the files of Kodak Audio-Visual Dealers



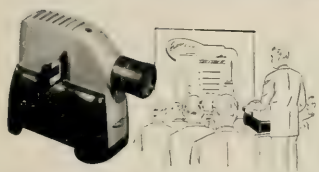
Machine company shoots own selling movies

"Two and a half years ago we purchased a Cine-Kodak Special II Camera. Believe me when I say it has certainly paid off. We do all our field work with it—taking movies of our farm equipment in use. We produced two feature-length company films and many product shorts for our sales organizations. Being a professional piece of equipment and yet portable makes the Special II outstanding."—From a prominent manufacturer of farm machinery.*



Movies important in gas-station dealer training

In its dealer training, this large oil-and-gasoline refiner relies heavily upon sound movies to explain company policies as well as the merchandising of its products and services. Ten- to fifteen-minute films carry messages from top executives. "Sound films in color give our dealers help on selling. In the Rochester District, we project with Kodascope Pageant Sound Projectors—quiet in operation and the finest we have ever used"—says the District Manager of a large refiner.*



Slide projectors save thousands of promotion dollars

Recently 17 Kodaslide Master Model Projectors were purchased by one of the world's leading soap manufacturers for previewing new promotional pieces. Previously, branch managers were called to the home office and shown actual pieces which were afterwards made up in quantity. Then they were shipped out for branch managers to use in their territories. Material soon became "dog-eared." Now colored photos of each piece are made into slides, sent out in sets for branch managers to project on Kodaslide Projectors. Thousands of dollars are saved in travel, printing, and shipping expenses—reports this manufacturer.*



Sales versatility achieved with table viewers

"Our use of your Kodaslide Table Viewers has been rather broad... in direct customer presentation, small-group sales meetings, local- and national-convention exhibits, and also in editing color-slide presentations for large audiences. It's surprising that so much interest can be developed with this simple piece of equipment. The durability of the slides and the equipment has been well demonstrated. In fact, at one busy engineering convention a group of 26 slides was put through the machine about 250 times."—From a southern metal products company.*

*Name on request

These are but a few examples of the ways in which Kodak Audio-Visual materials are helping business and industry to make and sell better products. For the name of your nearest Kodak Audio-Visual Dealer—one of a coast-to-coast chain of sales-service representatives—use the coupon below.

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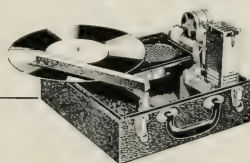
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Pre-Testing the Film

(CONTINUED FROM PAGE FORTY-EIGHT)

lines and could visualize the chart that later would show the film's high and low points.

But as he watched, Cirlin glanced continually at the little identifying numbers above the stylus, jotting down notes as he did so: A reminder to ask #12 why he didn't like the shot of metal powders being blended, another to ask #38 why he suddenly switched from "Like" to "Dislike" in the middle of the furnace sequence.

The time required at the end of the showing to pass out and collect the questionnaires gave Cirlin additional minutes in which to study the tape and prepare for the personal interviews that constitute the final phase of this integrated technique.

The questionnaire asked the respondent to write down how he liked the film, what he liked most and what he liked least, any sequences that he had trouble in following, and any other comments that he cared to make. Although he did not have to sign the form, the guest was asked to enter the number attached to his pair of push-buttons. This number was the same as that of the stylus which his buttons activated. When it appeared on the questionnaire, it made possible a comparison of his written replies with his recorded reactions.

Analyzing the Findings

The film, "Precision Parts From Powdered Metal" (which Cirlin's agency had produced for Kwikset Locks, Inc.), was shown twice, to a total of about 100 persons. Although this sample-size may seem small in terms of most quantitative research, studies have shown that Reactograph findings stabilize at this point and that additional testing does not materially affect the outcome.

The two Reactograph tapes were combined and a chart was constructed, showing the percentage of the total sample registering "Like" and "Dislike" during each ten-second segment of the film's nineteen and a half minutes. A five-minute excerpt from the chart, containing both the low point and the high point of the film, is reproduced in these pages.

The low point (A), at which more than 15 per cent registered "Dislike," was a montage of giant wheels in the lock company's tool and die department. Questionnaires and personal interviews developed the information that production men thought this sequence a waste of time, since it failed to show the wheels in relation to the machinery.

Interest returned quickly in Scene 11, which showed metal powders being poured into a mixer; but the chart reports that interest tended to lag toward the end of this 48-second scene. And another low (B) was hit in the following scene, in which a laboratory technician checked the quality of the blend under a microscope.

Why should interest fall off at a shot of this kind? Here was something too small for any respondent to recall voluntarily on the questionnaire. But Cirlin had seen the broken lines, noted the stylus numbers, and asked the displeased respondents to explain. As it turned out, they felt that the narrator's background discussion of the lock company's high quality standards

was too commercial; they were willing to assume that high quality was maintained and didn't need a sales talk on the subject.

Two minutes later, in Scene 15, came the high point of the whole film. The scene was a close-up of a lock plug being ejected from a dual action press. Seconds before, a few ounces of loose powder had been poured into the die. And now, with a rhythmic thrust, the pressed part emerged. For the assembled plant officials, who readily appreciated the money-saving implications of the process which the lock company had introduced to the West Coast, this scene was real drama.

But Cirlin was more concerned with negative reaction and its causes. Besides the two low spots already mentioned, there were two others. One resulted from incongruous background music, and the other from a montage similar to that in Scene 10. The chart showed, however, that the audience was not opposed to the montage technique as such. Another montage sequence, showing the different kinds of part that could be pressed from powder, was well received because it was thoroughly understood.

As this is written, "Precision Parts" is being carefully edited to eliminate all four low spots. And the revised version will be tested again before its release.

A Form of Insurance

Although films produced by his subsidiary unit, Audience Tested Productions, have first claim on the Reactograph, Cirlin makes the service available to any advertiser, agency or producer.

Cost for a complete test of a 20 or 25-minute film ranges from \$500 to \$1,000, while an 80-minute feature film might cost \$3,000 to study. (In both cases, length is that contemplated for the final print; rough-cut versions vary but always run considerably longer.)

In any event, the cost is a relatively small percentage of the total production budget.

CHART SHOWS audience reactions as recorded by two Reactograph tapes and registering both "Likes" and "Dislikes" during each 10-second segment of the test film.



Think of MODERN first *when you think of* Sponsored film distribution *AUDIENCES DO...*

MODERN has achieved the position of leadership in sponsored film distribution by serving both sponsor and audience well.

AUDIENCES know Modern to be a convenient reliable source of free films—providing them a wide choice of the better films that are available from industry—making it easy to borrow these films—serving them with courtesy and dispatch.

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You can have a free reprint of Audiences Unlimited—a new Report On Sponsored Film Distribution—by writing on your letterhead to any of the addresses listed below.

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AUDIENCE SELECTION

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ACCESSIBILITY

27 Libraries
Rapid print movement
Less transportation cost
Closer audience contact



In the PICTURE PARADE

NEWS ABOUT FILMS AND PRODUCTION TECHNIQUES

Sarra's New "Pageant on Film" Explains Modern Color-Living

♦ The full impact of color upon every phase of today's living is depicted in the film *Color Comes of Age*, which received its premiere showing before the annual convention of the Painting and Decorating Contractors of America in Chicago during March.

The 45-minute color-pageant-on-film was produced by SARRA, INC. for the Martin-Senour Paint Company, which will make the film available to interested groups as its contribution to better understanding of the importance of modern "color-living."

Narrated by Milton J. Cross, the film pageant takes viewers on a cross-country "tour" to visit outstanding architects, designers, color physicists, magazine editors and other authorities—and to hear them give their own views on the importance of color to today's style of living.

Harold Lloyd, whose film comedies have reached screen audiences everywhere, gives his views on the importance of color to motion pictures.

Walter Dorwin Teague, who designed the principal buildings and exhibits for the World's Fairs of New York, Chicago, San Diego, San Francisco and Paris, discusses the importance of color in industrial design.

Elizabeth Gordon, editor of House Beautiful Magazine, speaks on "Nature Colors"; Edith Brazwell Evans, editor-in-chief of Living for Young Homemakers, talks about color's effect on the "young married" market; and Albert Kornfeld, editor-in-chief of House and Garden Magazine, tells "how to live with color."

Dorothy Liebes, called the "first lady of the loom," develops importance of colors to textile design, and color's impact upon packaging of all types of consumer products is discussed by Walter P. Paepcke,

chairman of the board of the Container Corporation of America.

Carl Foss, color physicist; William Pahlmann, designer; Richard V. Neutra, Los Angeles architect; Morton Goldsoll, Chicago designer; and Jack W. Zucker, painter, explain the use and effect of color in their fields.

The film presentation *Color Comes of Age* is the "first of its kind," developed to give broader understanding of an important phase of modern life, said William M. Stuart, president of the Martin-Senour Paint Company.

Color Comes of Age was written by Helen A. Krupka of Sarra's

creative staff and produced by Joseph G. Betzer, director of film planning, and Harry W. Lange, production manager, of Sarra's Chicago studio.

New Ethyl Film Is in Production

♦ A motion picture on valve rotators, important in the heavy-duty engine and tractor fields, is in production at AUDIO PRODUCTIONS, INC. for the ETHYL CORPORATION. HERMAN ROESSELE, Audio vice president, is handling the picture which is being done almost entirely in animated drawings. Release date is set for May first.

Dynamic Films Receives Plaque for Service to Auto Racing

♦ DYNAMIC FILMS, INC. is sporting a new plaque on the office wall "For Outstanding Achievement in Contributing the Most for Auto Racing" and awarded last month by SPEED AGE MAGAZINE as one of its annual kudus to racing's top performers.

Though the company has a well rounded schedule of films for sponsors in a great many industries, Dynamic has been responsible for a great majority of recent racing films in the automotive field, produced for such clients as The Champion Spark Plug Company, the Firestone Tire and Rubber Company, the Pure Oil Company, Bardahl Oil Company, and Socony-Vacuum Company.

In 1952, Dynamic covered the Indianapolis "500" and 17 other "big" car, stock and sports car events. A crew of eight cameramen and a sound unit are assigned to capture the events completely and authentically.

SPEED AGE estimates that these racing films have been seen by ten million people in the last three years and have done much to further interest in the "sport of men."

Film Describes Controlled Mixing Of Silicate Cement by Dentists

♦ A *Method of Mixing Silicate Cement* is an eight-minute color motion picture produced by the National Bureau of Standards and the Council on Dental Research of the American Dental Association.

It demonstrates a new method of mixing dental silicate cements in a closed container allowing maximum powder incorporation into a given quantity of liquid independent of atmospheric conditions. Differences in properties of the cement when mixed under summer and winter conditions show the marked effect of temperature and humidity. Actual restorations in the mouth show how research laboratory findings may be demonstrated in dental practice.

The film is available on a loan basis or may be purchased at \$40.31 a print from either of the two sponsors.

Plant Food Council Announces New Picture on Plant Growth

♦ AMERICAN PLANT FOOD COUNCIL, INC. recently announced a color motion picture called *Making the Most of a Miracle* to be produced by AUDIO PRODUCTIONS, INC.

The film, under the direction of HANS MANDELL, will include an unusual picturization of plant growth and photosynthesis executed in technical animated drawings.

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Motion Pictures

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SOUND  SYSTEM

Harold Lloyd is one of the featured players in "Color Comes of Age." (see above)



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*EXCEPTION: Black and white reversals from color prints for TV projections.



W. E. SAWYER

Johnson & Johnson Promotes Two to Merchandising, Education Posts

♦ E. G. GERBIC, vice president of JOHNSON & JOHNSON, announced this month two promotions within that company's Merchandising Department. This department is charged with the development and manufacture of Johnson & Johnson retail drug products, their promotion and advertising.

W. E. SAWYER, Director of Education since 1946 when he joined Johnson & Johnson, has been promoted to Director, Merchandising Services. During the war, Sawyer served as a special agent in the F.B.I. Prior to that he was with the General Electric Company in vari-



M. D. SCHACKNER

ous managerial capacities in advertising and sales promotion.

M. D. SCHACKNER, former Assistant Director of Education, has been given full responsibility for Johnson & Johnson's extensive retail and consumer educational programs as Director of Education. Schackner joined Johnson & Johnson as a salesman in 1947. Before World War II, in which he served as a paratroop officer of the famed 82nd Airborne Division, he was on the public relations staff of a Hollywood film studio. Schackner's experience in contacting the retail drug trade and in public and trade relations work especially qualifies him for the position of Director of Education, it was pointed out.

People who make Pictures

Church Council Appoints New Film and Broadcasting Assistant

♦ WESLEY GOODMAN has been designated Assistant Executive Director of the Broadcasting and Film Commission, National Council of the Churches of Christ in the U. S. A. The Council is the largest cooperative church agency in the country.

Mr. Goodman a veteran of 15 years in religious radio and TV was made an administrative officer of the Commission in the Fall of 1951, when he became assistant to the Executive director, Dr. Ronald Bridges.

Management Consultant Firm Specializes in Film Industry

♦ A management consultant firm specializing in the motion picture and TV film industries was opened in February by BRANDT ENOS.

Mr. Enos, formerly business manager of The March of Time, resigned as business manager of a New York film studio to form the new company.

Organization of BRANDT ENOS ASSOCIATES resulted. Mr. Enos said, from the apparent need for managerial assistance on business problems peculiar to the commercial and television film industries.



THOMAS P. MARKER

Chrysler Names Film Executive

♦ THE CHRYSLER CORPORATION has recently announced the appointment of THOMAS P. MARKER, former Navy project officer and business executive, to the newly-created post of company film executive in the Public Relations Department. Marker will be located at Detroit headquarters of the Corporation.

Associated Film Labs Announce Technical Improvements in Service

♦ Technical improvements said to increase the quality of 16mm color films have been announced recently by T. C. HAGEMAN and WILSON LEAHY, owners of ASSOCIATED FILM LABORATORIES.

Sound reproduction, according to the announcement, has been improved by light valve recording from the original dub to the duplicating print stock. This eliminates the loss from contact printing, Leahy and Hageman said, and increases reproducible volume by about six db's with a great range of fidelity.

Associated Film Laboratories say they have special printer shutters which prevent the appearance of negative splice on the screen. The use of this method in negative editing of original scenes is said to permit the producer to preserve stock by running any scene of the negative at full length.

An electronic variable shutter designed and installed at Associated allows a range of dissolves from 15 to 120 frames according to Hageman and Leahy. They said the facility is unique at Associated, and that up to now a 48 frame dissolve has been the only practical length in most cases.

In promising other improvements by Associated in the near future, Wilson Leahy said, "It remains the aim of Associated Film Laboratories to introduce methods that will assist in professionalizing the technical quality of 16mm film making."

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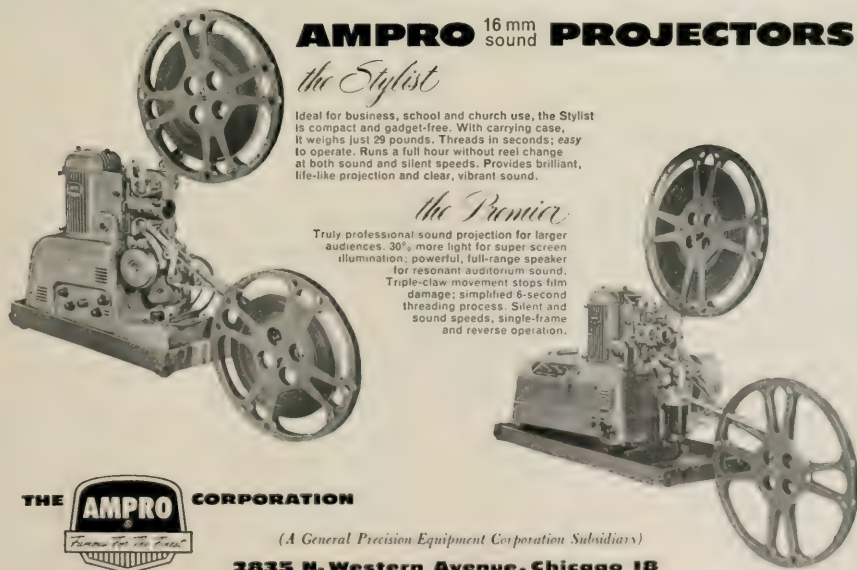
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FROM SCREEN IDEA TO DIRECT SALES RESULTS



DRIVE-IN THEATRES all over U. S. are showing Armour's one-minute trailers plugging company's "Star" products for direct sales.

Armour Trailers UP Drive-In Sales

★ This Spring, 1953, brings the opening of another drive-in movie season to operators seeking to surpass last year's booming business.

These outdoor theatres offer an excellent field for good sponsored films. Many managers have shown interest in commercial pictures for their regular programs and they have a special interest in shorts that promote sales in their own concessions.

Four one-minute trailers introduced by Armour and Company last summer were received with so much enthusiasm that the Chicago company has prepared eight more for this season. They are designed to stimulate the viewer's appetites during intermission not only for Armour Star frankfurters, but for other refreshments as well. Built around a singing commercial format the shorts show mouth-watering scenes of people enjoying something to eat between features. Produced by Stanley Neal Productions in Hollywood, these "shorties" feature music by Bing Crosby's "Starlighters."

Ringin' That Register

Offered at no cost to the operators, the films already have been shown in nearly 600 drive-ins. And owners around the country attest to the cash register-ringing ability of the films.

The concession manager of a large Chicago drive-in noted a nine per cent increase in total business after using the trailers only a short time. The first night one of

the intermission shorts was shown in the Dude Ranch Drive-in at Maryville, Missouri hot dog sales shot up 25 per cent. Total concession business for the season was a third more than the preceding year. One of the big factors in the increase was hot dogs, making Armour happy, and the overall growth in sales certainly added to the theatre owner's appreciation of sponsored films.

Gets Order on the Spot

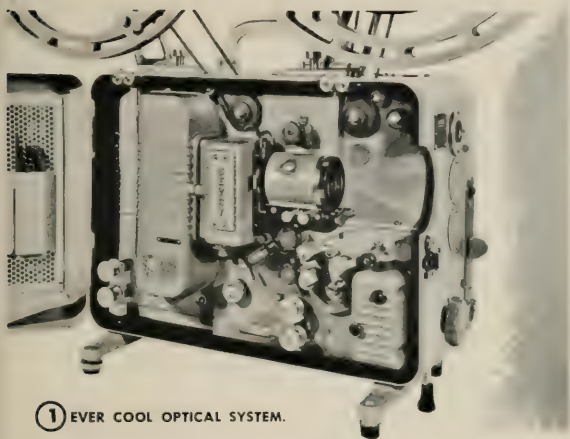
The best proof of Armour's success came when Charles Madden, general foreman of the Armour plant at Portland, Oregon, happened to be in the audience at the Sandy Drive-in the first night one of his company's trailers was shown. During intermission he visited the concession stand and chatted briefly with the manager. A little while later a call came over the loudspeakers asking "the gentleman from Armour" to please report to the refreshment stand. He did, and received an "emergency" order for 72 pounds of franks—an average four day supply had run out in one night.

The success of the Armour shorts from both the drive-in operator's and the sponsor's point of view should result in two things. The theatres should be willing if not anxious, to use more commercial films, and sponsors should take fuller advantage of the distribution possibilities in outdoor audiences.

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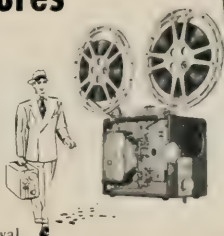


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**Diamond State Phone Sponsors
Film on "The Delaware Story"**

♦ *The Delaware Story*—first motion picture of its kind ever to be made in Delaware—is now being distributed by the Diamond State Telephone Company in that state. It is a 33-minute film in full color.

The film, which was produced by the DeFrenes Company of Philadelphia and photographed entirely in Delaware, traces the history of the state from the first visit of Henry Hudson to the Delaware Bay in 1608, through the later Dutch, Swedish and English settlements, to present-day times.

Presenting history in an interesting, pictorial form, the film shows many of the world-famous buildings which played a prominent part in the early history of the United States. Included among the dozen or more churches pictured are the Old Swedes Church in Wilmington, one of the oldest in the New World, Christ's Church in Dover, and the Old Friends Meeting House in Wilmington.

The picture traces the development of the telephone in Delaware, from the first installation in 1878—only two years after its invention—through the founding of the Diamond State Telephone Company 19 years later to the present-day 100 percent dial system, which links Delaware with the rest of the world in a matter of seconds.

Delaware's industries, which have given the State the highest per capita income in the Nation, are also shown, with shots of many business firms and the state's farming and chicken raising industries.

The picture describes the important part played by the telephone in the development of both large and small industry, Civil Defense, farming and the hundreds of other activities of the Diamond State.

The film is a dramatic story of Delaware, told by Delawareans and showing hundreds of citizens going through their many ways.

The telephone company is making the film available for bookings before clubs, schools, churches and other organizations throughout Delaware.

WILMINGTON is Delaware's foremost city and chemical capitol of the world.

What's New in Business Pictures

State and Municipal Pictures Featured in News



"THE DELAWARE STORY," a new DeFrenes film, features this scene showing Leni Lenape Indians watching Henry Hudson sail ship into Delaware Bay.

**Vital Problem of Water Pollution
Presented in New York Picture**

♦ A billion gallons of polluted waters flow daily from the homes and industries of New York City. A problem for all places where people live and work, for polluted waters are dangerous waters, this problem has assumed major proportions for the City of New York.

To show what New York is doing about this situation, the City's WNYC Film Unit has made a new film for the Department of Public Works called *The Waters Around Us*, 25 min., b.w. As the film pictures it, this sewage in the rivers, creeks and bays around the city befoils the waters, endangers the health of citizens who bathe in the beach waters, creates a stench that wreaks financial havoc with real estate bordering the shorelines washed by that sewage.

Dates Back Three Centuries

The situation had begun when the city began in the 17th Century. And it continues into this century—an unending river of pollution, three centuries long. Remedies begun early in this century were largely ineffectual until the problem was tackled by the City's Department of Public Works in 1938. By 1951, seven modern sewage treatment plants had been designed, constructed and put into operation at the more critical points. In addition to these plants which treated 40% of the City's sewage, eleven more were to be constructed to round out the solution to the problem that affected the entire City. This total of 18 plants, the last of which will be ready by 1959, will take care of present and, it is to be hoped, future needs of the city.

Shows Specific Operation

The Waters Around Us specifically takes up the case of the eighth plant, Owl's Head, in Brooklyn, which went into operation just a year ago. It serves an area of 22 square miles, an area whose shoreline was being washed with the raw sewage of a population greater than Galveston, Sacramento, St. Paul and Memphis—combined. As shown in the film, 60,000 gallons of raw sewage pours each minute into the plant, is screened and strained for floating solids. It is then processed in grit chambers where sand, pebbles and cinders are removed. Then it continues to the aeration tanks where air is blown up from the bottom of the tanks to supply oxygen to the passing sewage. The oxygen supplies the necessary environment for bacteria and other organisms which destroy the organic matter of

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HOLLYWOOD 38, CALIFORNIA



Scene in "The Waters Around Us"

sewage. This is man's way of employing nature's own method of self-purification of waters.

The waste sludge captured by treatment is subjected to intensive bacterial decomposition in special concrete tanks, which results in combustible methane gas which supplies most of the heat, light and power requirements for the Owl's Head Plant operation. The residue of the bacterial decomposition is discharged from the digestion tanks into a sludge vessel which dumps it 25 miles out at sea.

City Film Unit Produced

WNYC's Film Unit, which produced this film, is a section of the City's highly-regarded municipal radio broadcasting set-up. It operates on a very small budget (in fact, the whole annual budget of all WNYC activities is less than \$400,000) but it does more than a creditable and workmanlike job. Director and photographer Frank Rosa, Jr. cuts bills to the bone, does his optics in the camera, and still turns out good films that are thoughtful, useful and have not a little inspired photography.

The Waters Around Us is available to all TV stations, educational, civic and technical groups, both in New York and elsewhere.

Puerto Rico Labor Department Fights Migration With Film

♦ "New York is not what it's cracked up to be," says the Puerto Rican Department of Labor in a new film released for showings throughout the island this month.

A friend in New York shows Puerto Ricans that their health runs a grave risk in New York, that the housing shortage is acute and that jobs are hard to find for people who don't speak English.

Unlovely scenes of "Spanish Harlem" illustrate that New York is not the land of plenty that many Puerto Ricans seem to think it is. The City's Puerto Rican population is now estimated to be 376,000 and increasing rapidly. Both New York and Puerto Rican officials are concerned about the northward migration.

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JUAN E. VIGUIE JR., Cameraman

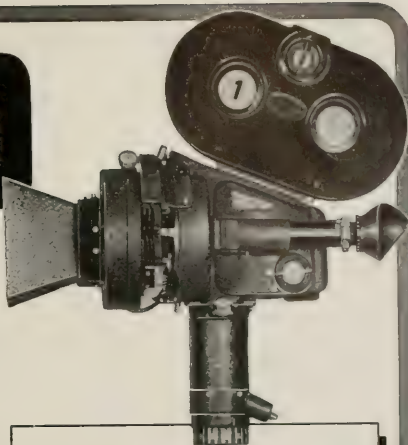
President of Viguie Films

Writes Mr. Viguie:

"... of the two Arriflex 35mm cameras we own, one is in constant use in Puerto Rico and one in the States. In addition to our regular work filming Viguie News, a Spanish language newsreel, we are frequently called upon to cover events for Teleneus, Universal, and other major newsreel companies.

The Arriflex 35 is my favorite camera because it gives me the results I want with little or no effort. To be able to see the actual image on a large groundglass screen, even when filming, is a most wonderful thing, and it makes focusing and framing convenient and simple. I also like the quickly interchangeable magazines, the electric motor drive with its small portable battery, eliminating tedious winding, and the fact that despite all this the camera is light enough for handheld shooting...

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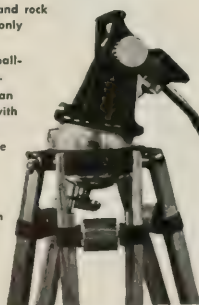
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THE BUSINESS MAN'S 1953 GUIDE TO GOOD AUDIO-VISUAL EQUIPMENT

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Visual Equipment Review: the Business Man's Guide to Equipment, Preview Theatres and Services.

The Commercial Newsreel

NEW SPONSORED FILM PROGRAMS OF THE CURRENT PERIOD



BUCKET FISHING with a camera as Julian Gromer lenses a scene for "Keys to Adventure". (story below)

Kiekhäfer Corporation Produces Film on Beautiful Florida Keys

★ THE KIEKHÄFER CORPORATION, manufacturers of Mercury outboard motors, shot about 25,000 feet of film down in the southern tip of the United States last summer and came up with two pictures and enough footage for alternate versions of each. The first was award-winning *Water Wilderness* (Business Screen, February, 1953) produced for Western Auto and the second was *Keys to Adventure*, to be distributed through Mercury outboard motor dealers.

The *Keys to Adventure* are the Florida Keys, a chain of coral islands off the southern tip of the United States mainland. They are a semi-tropical wonderland with dazzling sights for the tourist and fishing to amaze the migratory sportsman.

With a burst of colorful blue dolphin, silver-sided sailfish and sun reddened fishermen the picture opens at Pier 5 Miami as the world's most famous charter boat fleet unloads. At the same pier is travel film lecturer Julian Gromer ready to embark on a cruise down to Key West. His vessel, the "Reel I," is a jaunty little outboard cruiser with provision for eating and sleeping. Incidentally it is powered by a Mercury outboard.

On the trip down there are beautiful underwater shots as Gromer "bucket-fishes" with a camera. He tries his luck at deep sea fishing in the gulf stream and catches king, dolphin and barracuda.

Six-hundred pound porpoises cavort whimsically for the camera at "Theatre of the Sea," a tourist attraction in the heart of the Keys. For a tarpon fishing sequence Gromer accompanies the Keys guiding team, Jimmie and Frankie Albright on a fishing expedition on the "flats." Sportsmen, many of whom previewed the film at major boat and outdoor shows throughout the country, could appreciate Mrs. Albright's battle with a giant tarpon in the 75 to 100 pound class.

An outboard shower-bath and breakfast aboard the "Reel I" suggest to the audience the delights of outboard cruising, and Mercury outboard motors extends an understandable invitation to "find the Keys to Adventure . . . for yourself."

"Peace of Mind" Describes Growth and Application of Insurance

★ After many months of research and preparation the 24-minute color film *Peace of Mind* is ready for general release to nationwide audiences by the AMERICA FORE INSURANCE GROUP.

Peace of Mind has been designed

to meet a demand for a film outlining briefly the world development of property insurance and its application to every-day living.

The film traces the insurance idea from its beginnings in Babylonia and China, through Far Eastern traders to the Port of Venice and the Coffee Houses of London. It then touches on the development of fire insurance in America, the early struggles of the industry against recurrent catastrophes and the contribution insurance has made to the protection and growth of our nation.

Peace of Mind also dramatizes the role played by the insurance agent or broker, his importance to the community and how he proves to be

a "friend in need" at the time of loss.

A 121-minute version is planned for general release to TV stations countrywide by Ted Baldwin, Inc., the producer. Should *Peace of Mind* have the success anticipated, America Fore plans to follow up with other films.

Distribution of the new film on a free loan basis to civic and business men's clubs, industrial organizations, community and religious groups will be handled by Movies U.S.A., Inc., 729 Seventh Avenue, New York.

Several New Medical Films Are Being Made by Audio Productions

◆ In various stages of production in the medical division of AUDIO PRODUCTIONS, Inc. are several new films for the medical and allied professions. One of these is *Oral Cancer*, a 25-minute color film for the American Cancer Society which is scheduled for a premier showing before 30,000 physicians at the annual meeting of the American Medical Association in June.

A second film, *Lung Cancer*, is expected to be released a few months later. It will be the sixth in this continuing series which was described recently in BUSINESS SCREEN as "a milestone in films' contribution to medicine."

Also scheduled for early delivery is a new picture for Merck & Company, Inc. Earl Price, head of Audio's medical division, reported other films in planning stages for several areas of professional education, and in the field of public health education for distribution via schools. Among these is the series on *Healthful Living* which is being scripted for McGraw-Hill Book Company.

New Picture Takes Family Through The Canadian National Exhibition

★ A *Family Affair* is a new 16mm sound and color film on the Canadian National Exhibition produced by INTERNATIONAL PRODUCTIONS LTD., of Toronto. It is designed for use on television as well as for general distribution as a promotion feature on the world's largest annual exposition.

Filmed during the 1952 Exhibition, *A Family Affair* takes a mother, father, son and daughter through all of the varied phases—industrial exhibits, grandstand shows, sports, and the Armed Services display over Lake Ontario. The 26-minute film is available for showing from the Public Relations Department of the Exhibition.



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INDIAN GUIDES' rules and plans are explained by the "Y" secretary to a group of young members and their dads. Scene in "My Son's Dad" (story below).

FILM CASE HISTORY

Boys, Dads and the YMCA

Sponsor: The Young Men's Christian Association.

Title: *My Son's Dad*, 27 min., b. w., produced by The March of Time.

★ What can you say in a half hour about the YMCA? Statistics? How many buildings? How many boys? Philosophy? "We at the 'Y' believe in fair play, etc.?" History? Organization? Activities?

A good film lecturer could cover all those points, speaking at a nice quick clip. Photographers and animators could illustrate it, too.

But what would you have? The "Y"? No, you could get the statistics all in, but know really nothing about the "Y" at all.

A Simple, Effective Tale

Noodling around with this problem, the March of Time's Jack Glenn, an old Hi-Y boy, himself, came up with the idea of trying to compress the great big "Y" story into a simple series of incidents about a man and his son.

The outline seemed attractive enough that Glenn went on to write, produce and direct it. And he knew his subject well, for the film comes off. It just shows a man going to a meeting of the "Indian Guides" at the "Y" with his son. No big crises develop, but in his thoughts of his own boyhood, in the people he talks to that night, the story of the "Y" develops by showing how the boys learn to help each other and develop qualities of leadership and citizenship.

What About Normal Lads?

My Son's Dad is not concerned with the rejuvenation of juvenile delinquents, but rather with the boy who gets the least sociological attention, the average healthy, normal American boy, who does not steal or become addicted to narcotics but who has endless time on his hands

after school hours. In today's world of working mothers and out-of-the-home activities for other members of the family, he lives with a sense of loneliness too often overlooked or misunderstood by the adult.

The film is intended for use on television as well as theatre and small group showings. The requirements of the TV screen were kept constantly in mind in composition and the selection of camera angles, and the length—27 minutes—is designed to fit into a half-hour TV program slot.

Southern Railway Shows High Cost of Accidents

Sponsor: Southern Railway System. Title: *The High Cost of Carelessness*, color, produced by the Railway with Campus Film Productions.

★ Freight claim payments cost the Southern Railway System \$3,250,000 last year. Small wonder that the railroad's new freight claim prevention film is called *The High Cost of Carelessness*.

Southern Box Car #271722 is the star of the show. One half of the side of the car was replaced with wire mesh to show how contents reacted to various speeds of switching and coupling, safe and otherwise. One scene shows a staged sideswipe of two box cars resulting in a real mess of splintered lumber and twisted metal.

The Southern's film shows the important strides that have been made in the improvement of the railroad's freight yards and freight handling operations. Automatically-operated switches and car retarders and intricate communications systems contribute to safer and more efficient handling of cars in yards.

In case railroaders might think mistakes and carelessness are not too important, the film shows lines of heavy trucks on the highways, always eager to take over the railroad's freight business.

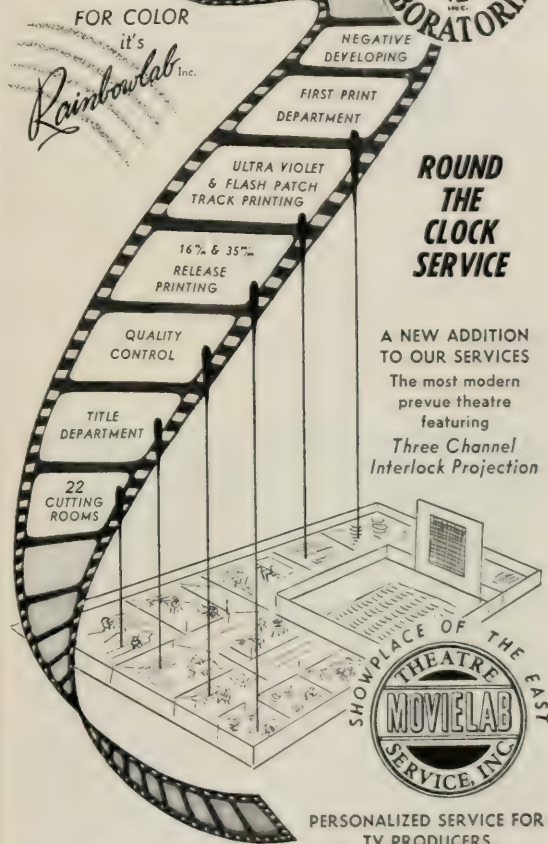
Other railroads will probably be borrowing the new film as they did its predecessor, *A Job Worth Doing*. The Southern's visual education program in freight claim prevention has attracted favorable interest from other railroads and, particularly, from shippers advisory boards.

Kling Opens St. Louis Office

★ KLING STUDIOS, CHICAGO, has announced the opening of a St. Louis office at 818 Olive Street. The new office will be under the direction of WILLIAM WRIGHT, formerly with Meldrum and Fewsmith, Inc.

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duction, laboratory and equipment services for the business film sponsor.

USE OF 35MM COLOR SLIDES and tape recordings (as a sight and sound combination) in producing effective employee films at low cost is paying off for a West Coast transit firm—the Pacific Electric Railway Company in Los Angeles.

The firm had three objectives in mind when it started work on its first production several months ago, according to Public Relations Director James G. Shea. These were closer understanding between management and the 5,000 employees, better cooperation between departments within the company, and improved public relations as the end result of better "team spirit."

Now Going Into Series

The first of the tape-slide presentations—the story of a day in the life of a typical motor coach operator—has been so well received by the employees that an entire series is now under way.

"Effectiveness was what we were after," Shea said. "We wanted a production that would drive home our message—not just entertain. How best to present the material was a major decision. Since we felt that a picture on a screen would hold the attention, but that the narrator's voice would actually get the message across, we decided to use color slides rather than motion pictures."

This decision automatically cut costs considerably, but put a heavy burden on narration. Talks with the firm's training division—where magnetic tape was already in use—resulted in the decision to put the narration, music and other sounds on magnetic tape.

"This solved a number of problems," Shea pointed out. "It provided

SHOWING EQUIPMENT used by PERC includes slide projector and tape reproducer shown in position at rear of motor coach theatre (see feature article above).



MOTOR COACH THEATRE for employee showings of the new Pacific Electric Railway Company's slide-tape program, showing roll-up projection screen in background.

Tape Tells the Story

Los Angeles' Pacific Electric Railway Utilizes Slide-Tape Program for Effective Employee Show

Pity the
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that is
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ed the effectiveness, since actual voices of the employees could be used. Since tape could be edited and erased, we could virtually 're-write' the sound until it was in its best possible form. Furthermore, since tape recording is non-technical we could handle the production ourselves, again cutting costs substantially."

Once the shooting script had been written, the photography was turned over to an accomplished amateur photographer in the firm's mechanical department, staff engineer Don Bowman, who shot the picture sequence on 35mm color film.

Bowman accompanied one of the firm's drivers, shooting picture after picture, to show his daily, on-the-job routine and how the functions of the various divisions of the company affected his job.

The Finishing Touches

Once the pictures were made into slides and arranged in sequence, rehearsals were held, then put on tape for the final release. Equipment used was a Brush "Soundmirror" and all recordings were made on "Scotch" No. 111 plastic recording tape. Working closely with the public relations staff was the A. F. Milliron Co., local audio-visual dealer.

Once the recorded narration had been edited, color slides assembled, and duplicates made of both, the presentation was ready for showing.

A standard motor coach was outfitted to handle the tape recorder and slide projector, complete with blackout curtains and tiered seats. On pre-arranged nights this mobile theater is taken into the suburbs where the employees and their families in those areas are invited to see the film.

Reaction Highly Favorable

Coffee and doughnuts served after each showing provide an informal atmosphere which promotes frank responses as to the effectiveness of the film. These reactions—in writing—have been highly favorable," Shea said. "So favorable that we're planning several more of these effective, but inexpensive, tape-slide presentations."

Recorded Tapes Personalize Nationwide Financial Program

♦ A stock market instructor in the midwest is currently giving more than 150 personal lectures weekly to clients in all parts of the country without ever leaving his office.

Robert G. Evans, president of a Chicago firm offering courses in stock market instruction, is an ad-



ROBERT C. EVANS provides lessons on finance via tape-recorded lectures.

vocate of the spoken versus the written word. For years he had been searching for a way to personalize a series of supplemental courses he offers subscribers to a statistical and market analysis service.

Late in 1949, he began experimenting by tape recording two half-hour lectures a week for distribution to students of the courses throughout the country.

They contain Evans' explanation of stock behavior and include case history analogies which serve as a basis for the subscribers' own application of the course's principles. They do not aim at giving advice on what to buy or sell.

Solves Equipment Problem

The obvious difficulty was to find a suitable method of providing tape recorders to participating subscribers. This problem was solved by Evans in 1950, when he devised a plan in cooperation with the AMPRO CORPORATION, Chicago manufacturer of tape recorders and motion picture projectors.

Evans' program works like this. To interested clients in subscribing to the series, he sends an Ampro tape recorder, a tape explaining the series, and some sample lectures. They are invited to use the recorder for a month free of charge. Should they subscribe, he includes the recorder as part of the series cost.

Series subscribers are divided into groups of eight. After receiving the tapes and hearing the lectures, they mail the tapes directly

to others in the group. This not only speeds correspondence, but also reduces the over-all number of tapes needed.

Tape Adds Personal Touch

Evans is voluble in his praise for recorded lectures as replacing the earlier-used written texts. Through tapes, he is able to present chatty, informal talks with the "personal" touch essential to a good lecture. He has also been able to "meet" many more of his clients than would otherwise have been possible. During the past year Evans has placed more than 100 inexpensive, 16-pound Ampro recorders in the hands of subscribers to his lecture series.

* * *

Disney Film Tops Aviation List from Association Films

♦ ASSOCIATION FILMS, INC. is pointing out the availability of six films in its four regional libraries that mark the 50th Anniversary of Aviation. A newly-released Walt Disney Technicolor film, *History of Aviation* tops the series, traces, in animation, the development of aviation, starting with the home-made plane the Wright Brothers flew at Kitty Hawk in 1903.

It covers such history-making events as Bleriot's flight from France to England, the first carrier-type take-off from the deck of a battleship, the airplane in World War I, long-distance flights by Lindberg, Post and Gatty, and Hughes, the start of air-mail service, and many uses of aircraft in war and peace in modern times.

Other films in the series include: *Airlift to Berlin* (how the Allied Air Forces broke the Russian blockade of Berlin); *Airways of the Future* (Air Transport Command's contributions to long-haul flight); *Air Transportation* (feeder lines, charter lines, larger airlines); *Look to the Skies* the role of tactical air support in modern war); and *Your Career in Aviation* (job opportunities in aviation).

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Design plays an important part in Cannon's solid engineering approach to needs of various industries.

♦ More than 300 engineers and technical instructors were guests of the Cannon Electric Company on March 5 for the premiere showing of the company's 30-minute sound and color film *Contact*, at the Institute of Aeronautical Sciences, 7660 Beverly Blvd., Los Angeles.

The outgrowth of an idea jointly conceived by Cannon's Sales and Engineering Departments and their advertising agency, Hixson & Jorgensen, Inc., of Los Angeles, the film was designed primarily to aid those in the electrical industry concerned with the selection of various types of connectors and plugs and to instruct various engineering personnel.

Aids Proper Selection

Produced by the Raphael G. Wolff Studios, the film dramatizes this technical subject of selection and illustrates clearly and interestingly the basic characteristics involved in choosing the proper connector from among the many thousands available today.

In clarifying the approach necessary to reach a decision in the technical field of connector-selection, the movie utilizes such scenes as diving rocket planes, musical sequences, radio and recording apparatus and television techniques—all operations vitally concerned with electric and electronic connectors.

Builds Use of Literature

Included in the film are animation scenes showing the Cannon Plug Guide, a publication designed as an accurate guide towards determining the proper type of connector for any particular job. In this scene, viewers are shown how to use the guide and how to locate it in Sweet's Product Design File.

Following the premiere, those in attendance were presented with a Cannon "Plug Guide" and a folder which carried facts outlining the

Cannon Electric Makes "Contact"

New R. G. Wolff Picture to Serve Electrical Industry

procedure necessary to procure the film for future showings.

"The film was produced for anyone working in the electrical or electronic industries," Crofton Jones, Hixson & Jorgensen account executive, said. "It was made for those who design, engineer, make, install or service electrical or electronic components, instruments or equipment."

Modern Will Distribute

By making the film available across the nation through the facilities of Modern Talking Picture Service Inc., Cannon hopes to solve one of its biggest problems—the problem of proper selection.

The film and its accompanying guide and folder make little attempt

to "sell" Cannon, specializing in the educational and informational approach and emphasizing the proper method of connector selection.

In making its point, the film points out many of the important factors to be considered before selecting the best connector for any particular job. Covered are such considerations as voltage requirements, number and spacing of contacts, polarization, mounting devices, disconnect systems, moisture, heat and flame resistance. And, particularly, the film illustrates the use of a simple visual aid in selecting the plug best suited for a definite job.

So engrossing is *Contact* that even the sound technicians employed



AIRCRAFT ASSEMBLY with its maze of electrical connectors shows complexity of Cannon's selection guide.

in dubbing the sound to the film, technicians who see scores of movies a week, in their work, were fascinated by the thousands of other jobs performed by similar equipment.

The film will be made available free of charge, except for transportation costs, to all interested concerns. Cannon feels the film will result in speedier, more economical and more accurate service to its consumers.

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Flying Hunter Produces Picture For Piper Aircraft Corporation

★ Lee Wulff, world-famous authority on hunting and fishing, has produced a 23-minute Technicolor film called *Wings for the Hunter* for the Piper Aircraft Corporation. The picture is a sequel to *Wings for the Angler* which Wulff made for Piper and Edo several years ago.

Wings for the Hunter shows Lee Wulff teaching proper hunting and good safety practices and the finer points of bird shooting to his two sons. Everything from hunting Hungarian partridge on Prince Edward Island to some of the world's finest goose shooting on the west coast of Mexico is taken in by the film, with some excellent flying shots interspersed.

A limited number of copies are available for showings from the sales department, Piper Aircraft Corporation, Lock Haven, Pennsylvania.

The Story of Reclaimed Rubber Is Told in Full Length Picture

♦ The story of reclaimed rubber has been brought to the public in a full length color motion picture released early in March by the MIDWEST RUBBER RECLAIMING COMPANY, East St. Louis, Illinois.

PARAGON PICTURES, INC. wrote and produced the film which is a dramatic presentation of how scrap rubber tires are transformed into new industrial materials. 200 tons of the product go out each day.

Audio-Visual Trade Fare

News Along the Film Production and Equipment Lines

"California" Receives 1952 Award From Freedoms Foundation Jury

♦ *California*, first in a series of films entitled "States of Our Nation" produced by MOULIN AND ASSOCIATES, received one of the 1952 West Coast Freedoms Foundation awards. Sponsored by the Freedoms Foundation of Valley Forge, Pennsylvania, the awards are made by a jury composed of chief justices of state supreme courts and officers of national patriotic and service organizations.

The underlying theme of *California* is free enterprise. The importance of that idea to the growth and prosperity of the United States is shown through the history and development of California.

The picture has been widely used in schools and colleges in courses which require a knowledge of American history. It is available through Moulin and Associates, 621 South Lebanon, Los Angeles 17.

Five Star Productions Will Make Theatrical Color Ad-Films in 3-D

♦ FIVE STAR PRODUCTIONS, INC., Hollywood theatre and TV spot producer, has signed for exclusive advertising use of Dunning color three-dimensional cameras. Production will be in 35mm color, geared to the 12,000 theatres in the United States which now use commercial minute films.

Theatres not equipped for the new process will be able to use the films in normal projection with a single negative. "Single negatives also can be reduced to black-and-white 16mm for television usage," HARRY WAYNE McMAHAN, president of Five Star said, "and the Dunning experts assure us that 3-D television, utilizing polaroid glasses, will be available before the end of the year."

Commercials in 3-D also can be reduced to 16mm color for projection to dealer meetings and many institutional and industrial uses according to McMahan.

William Van Praag Outlines Work Of Company's Experimental Unit

♦ At the opening of his newly expanded facilities WILLIAM VAN PRAAG, president of VAN PRAAG PRODUCTIONS, outlined several improved techniques for filming TV commercials developed in his experimental unit during the past year.

Foremost among the processes is one used in the latest Lincoln-Mercury commercials which uses a new wide angle lens to film areas never before deemed practical. Also according to Van Praag the company has perfected lighting techniques which eliminate the flatness and graininess of process backgrounds. He said these developments were in addition to "Expedited Production" which delivered 15 prints 45 hours after receiving the story boards.

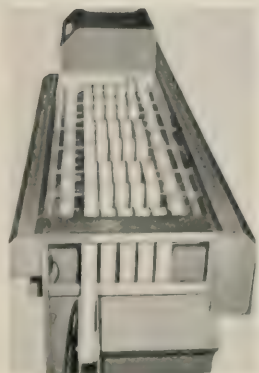
Ampro Appoints Sales Supervisor

♦ Appointment of C. RICHARD SMITH as regional sales supervisor in the Tape Recorder Division of AMPRO CORPORATION was announced last month by HOWARD MARX, vice president and general sales manager. Smith will headquarter in Collingswood, New Jersey and coordinate sales and merchandising programs of Ampro distributors in New England, New York and the mid-Atlantic states.

Audio & Video Products Appoints R. D. Winston as Sales Manager

♦ The appointment of ROBERT D. WINSTON as sales manager of the Commercial Products Division, AUDIO & VIDEO PRODUCTS CORPORATION has been announced by KENNETH B. BOOTH, vice president for sales. In his new capacity, Mr. Winston will be primarily concerned with radio, TV, film, audio, recording and music markets for the company's equipment and services.

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Reela Films, Inc.—"Happy with our 2 Bridgomatics."

Empire State Prod.—"Simple operation certainly pleasing."

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Good for small labs., pos. speed 600—per hr.

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NEW PRODUCTS

AUDIO-VISUAL EQUIPMENT FOR PRODUCTION & PROJECTION



The "Wireless Mike"

New "Wireless Mike" Eliminates Boom Mike in Film Production

A complete miniature FM radio station has been developed by the STEPHENS MANUFACTURING COMPANY, Culver City, California and is being marketed by ROTHFEDER, YUHL & BAXTER, INC. of Beverly Hills to liberate film production by providing a "WIRELESS MIKE" which is said to eliminate need for the boom mike, allowing shots never before possible with conventional sound pickups and simplifying lighting.

* * *

Inexpensive Stereo Slide Protector Introduced by Revere Camera

A transparent plastic shield for holding and protecting stereo slides has been developed and introduced by REVERE CAMERA CORPORATION, in conjunction with the marketing of its new "33" Stereo camera. The new protector, the first of its kind, holds stereo transparencies, gives good visibility, protects the picture from fingerprint smudges, etc., and can be wiped clean with a damp cloth or easily replaced if scratched.

New RCA Professional Projector Is Designed Specifically for TV

A new 16mm film projector specifically designed to meet the professional requirements of television stations has been announced by the Engineering Products Department of the RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA.

The new Type TP-6A projector has been newly engineered from base to reels in order to incorporate improvements resulting from RCA research into means of improving the broadcast quality of filmed TV programs.

These improvements include a new f/1.5 lens, framing system, and dual focus arrangement that contributes to picture quality, and a new broadcast-quality amplifier, the company reported. Large 4000-foot reels with compensation take-up, a 2-3 claw intermittent operating in oil, and an automatic lamp change-over combine, RCA stated, to provide maximum operating convenience and "on-with-the-show" reliability.

The new projector will be used in TV studios to project images from 16mm motion picture sound film into the film camera of a television system, as well as to provide for accompanying sound reproduction.

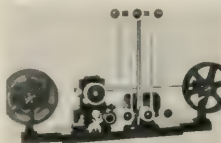
* * *

National Carbon Adds New Lamp To Its Line of "Suprex" Carbons

The National Carbon Company recently announced a new "Suprex" positive projector carbon for

use specifically in all mirror type variable feed ratio lamps.

At 42-50 amperes the 7mm "Suprex" positive carbon gives more light at the same carbon consumption, according to company reports, it will give the same light at less current and lower carbon consumption than its predecessor.



Edge Numbering Machine

Need for Film Edge Numbering Met by New S.O.S. Machine

Widespread use of films in television and more recently the use of multiple films in 3-dimensional motion pictures makes film edge numbering almost mandatory. To fill this need S.O.S. CINEMA SUPPLY CORP. has placed on the market the S.O.S. Visible Edge Film Numbering Machine, for both 16mm and 35mm film.

Various units of this device are mounted on a cast aluminum base. The film movement is non-intermittent. Numbering is effected by an automatically operated metal numbering block which prints the footage number on the film at each revolution of the sprocket. The film subsequently passes over a series of drying rollers and elevators before being rewound. A bristle brush and felt pad are fitted to keep the numbering block clean.

The central lubricating point is provided for all working parts of the main mechanism. Film capacity of the machine is 2000 ft. and the printing speed is 50 ft. per minute. The 16mm model prints between the perforations only but the 35mm model can be supplied to print between the perforations or on the outside edge.

Standard numbering block is for 6 figures either with 2 handset and 4 automatic figure wheels, or 3 handset and 3 automatic. Both negative and positive films can be numbered. Supply coupling is by a special plug, suitable to take flexible tubing, and a built-in switch is provided. The finish is bright black enamel and polished chromium plate.



The Busch Cinesaleman

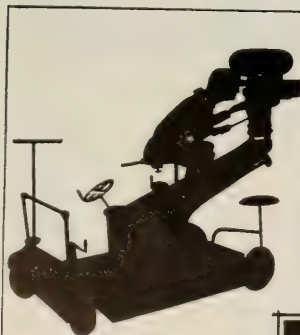
New Continuous Rear Projector Has 800 Ft. Power Driven Magazine

CINESALEMAN is the name of a new type of continuous, self-contained, rear 16mm sound motion picture projector. A recent development of the Busch Film and Equipment Company, Saginaw, Michigan, the "Cinesaleman" offers a departure from continuous procedures.

Noteworthy among the new features of the projector is the 800 ft. capacity, power-driven continuous film magazine which slides into the projector mechanism and operates without exerting film tension on either the take-up from the projector or the feed to the projector. The continuous film magazine is of low cost, making it feasible when a change in film subject is desired, to buy a replacement magazine and with film in place slide the magazine into the projector.

Two "Cinesaleman" models are available, one for continuous rear projection only and one model that can be used in three ways, namely as a conventional 16 mm sound projector using a regular screen, or the self-contained translucent TV simulated 91 square inch screen, or as a continuous projector with the picture projected onto either a regular screen or onto the self-contained screen.

As in all Busch continuous rear projectors the basic picture projecting mechanism and sound reproducing system is identical to the mechanisms incorporated by the DeVry Corporation in its DeVrylite "5," single case 16 mm portable sound projector. The projector weighs 36 pounds and measures 12" wide, 14" high and 22" long. Write direct to Busch Film & Equipment Company, 27 Jarvis-Yawkey Court, Saginaw, Michigan, for details.



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Development of Dual-Purpose Projection Screens Promises to Eliminate Need for Room Darkening

★ Development of a series of revolutionary dual-purpose projection screens for third-dimensional movies or "daylight" showings in classrooms or homes has been announced by the Glometer Corporation, Buffalo, N. Y. firm.

Built-in controls virtually guarantee theatre-goers at third-dimensional movies perfect vision "from any seat in the house," according to Agis I. Mihalakis, Glometer president.

"While one new Magniglow screen is designed to eliminate dead spots in theatres where the third-dimensional movie may become fuzzy or fade," he said, "another does away with the need for room darkening procedures in classrooms . . . or industrial conference rooms where movies are shown." (Ed. NOTE: the italics are ours.)

No Interference From Light

The latter, which does dual duty for either 3-D or flat projections, is not affected by ambient light coming through windows, from electric lights or other sources, the Buffalo manufacturer pointed out.

A durable laminated "sandwich" made of Monsanto, Chemical Company's Ultron vinyl and Vuepak acetate, the Magniglow screen is the approximate thickness of a conventional screen. The units were demonstrated recently to stockholders, press representatives and other leading citizens of Buffalo by Glometer officials. Five major advantages were claimed for the screen.

1. Uniform brilliance over any specified field of vision.
2. Maximum return of light energy to all designated area of vision.
3. Dual-purpose in its ability to serve for both 3-D or color-stereo and flat projections.
4. Maximum color fidelity.
5. A tailor-made versatility to meet the precise needs of any projectionist or audience.

Radiant Will Distribute

Other screens designed for the photographic supply stores and for

audio-visual use will be produced as soon as possible later this year for distribution by the Radiant Manufacturing Corporation of Chicago. Later, Glometer plans a fourth model for the outdoor theatre scheduling 3-D films.

Adapted to Mass Production

Glometer's process for the Ultron-Vuepak combination is covered by patent application. The manufacturing process has been adapted to mass production at a cost that will make the new screens competitive with conventional screens, company officials said.

In preparing for development of the screen for classroom, home and industrial use, Curtin investigated the needs of a number of schools between Los Angeles and San Francisco where intense sunlight hampered movie showings during school hours.

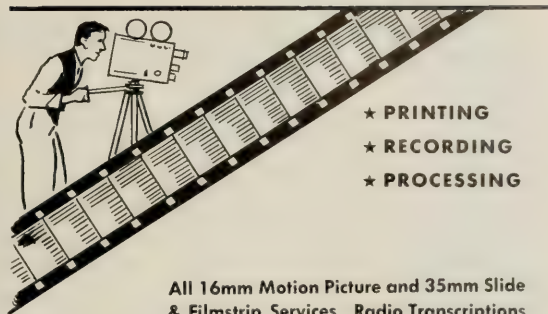
"Room darkening methods such as heavy drapes not only were expensive," Curtin said, "but also were only partially effective. The Magniglow screen for daylight showings is designed to overcome this problem. In effect, it ignores the ambient light coming from outside the area of vision of the classroom and reflects the undiluted image to students within the specified observation range."

Handles Like Present Fabrics

Similarly, he claimed that the screen would show equal results in a home or conference room with all house lights on and curtains undrawn. Another advantage reported by Curtin was the control of the range of vision vertically as well as laterally. "The Magniglow screen does not waste any of the energy of the projection by reflecting it above the heads of the audience," he said.

Conventional in everything but performance, the Magniglow screen looks like its ordinary counterpart, and rolls up for packing or storage.

Glometer Corporation was formed to produce automotive instrumentation equipment and provide engineering service. The Daylight Magniglow Screen is a direct outgrowth of the firm's experiments with a safety device for reflecting speedometer readings on the windshield at an angle visible only to the driver. A tiny screen for the windshield that would register the speed in daylight was required. In developing this device, the Magniglow screen was created.



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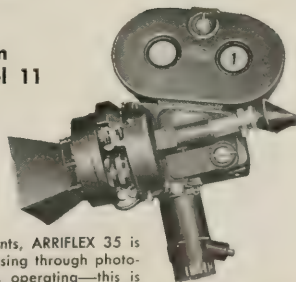
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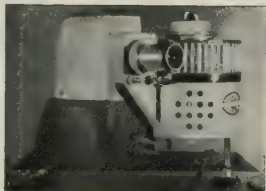
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Northwest Empire

(CONTINUED FROM PAGE FORTY-FIVE)

—winter was almost upon us. We had to get this stuff and soon.

About seven thirty the fog thinned a little and soon a ray of sun shot out. Inside of a few minutes we were rolling south headed for our first shots. Ragged masses of fog were scudding across the sky before a stiff wind but the air was clean and sharp.

That old saying that anticipation is greater than realization didn't hold good today. Both Jack and I had built up this sequence so high in our imagination that by all the rules of logic we should have missed a mile in transferring our imaginings to film. But the Pacific came through in great style for us. It had been coy long enough. Now wind, tide and all the forces that can conspire with this great ocean came to our rescue. I had never before seen such a magnificent show of wind-whipped, beaten, boiling surf. Great white streamers that looked like they had been beaten like a milk shake writhed and twisted and broke; then shot up like a living thing. The wind whipped the cream-colored froth off the crests sending it tumbling in weird design. We were pushing film through the cameras as rapidly as we could. Much of the stuff we shot over-speed to slow down the amazing action.

Meeting Nature More Than Halfway

Finally Jack observed a place at the end of a cove where we could photograph giant waves coming full into the camera. I thought it was a good idea as he hurriedly sketched it yelling at the top of his lungs against the roar of wind and surf.

"Okay! Okay," I yelled back. "Sounds good but what happens to us and the camera after the wave breaks. I had been watching the spot and had seen some waves break almost thirty feet in the air.

Jack grinned "you know what you always say—nuts to the risk—let's get the picture!"

He had me there. We struggled over the rocks and got into the notch at the end of the cove. A monstrous wave broke over the rock. You could actually feel the ground vibrate. As soon as it subsided we slipped and slid out onto the rock hurriedly setting up the heavy tripod with the camera on it. While I struggled to level the head Jack was standing back to the ocean to keep the spray off of the lens while he focused it and set the diaphragm. We were working frantically to get ready for the next big comber but we didn't quite make it.

Our Big Try for a Great Scene

With a roar like Niagara a big white wave hurtled into the rock, shot in a rising white crest into the sky and then fell—on us. Several tons—or so it felt—descending abruptly can give out quite a mauling. Jack and I hung onto each other and the camera. The only thing that kept us from being knocked flat was the tripod over which, when the wave subsided, we were draped like a couple of wet garments on a clothesline. We finally crawled off of the rock like a couple of

wet pups. It was certainly no spot to get caught in a second time.

But the wetting did not bother us much and we kept on shooting until almost dark. Then with our film supply almost exhausted and ourselves in not much better condition we piled our sodden bodies into the station wagon and headed for warmth and comfort. We felt that we had finally finished *Northwest Empire* and we had a strong hunch that the finish was going to be a little out of the ordinary. And so it turned out.

Team-Work on the Finishing Stages

In Hollywood we put in the usual time in editing, writing, scoring and recording. Here we have a small group of people who have worked together on the production phases of Union Pacific motion pictures for nearly fifteen years. Having worked together for so long we have developed a team-work system that gives maximum freedom and good results.

Since we were not locked down to any particular treatment Hal Rice worked out several editorial ideas and we chose the one we liked best. The picture jelled pretty well much as we had figured it out as we shot it. Edward Paul, musical director, gave the film a very effective musical score with particular emphasis on the opening and close of the picture. An interesting combination of reverberated voices together with a large orchestra and an original score set the stage for the opening of the picture and takes over for the finale which is made up of an interesting blend of water-action and music in a manner not ordinarily found in industrial film production. In order to take advantage of the full force and effectiveness of the music the commentator is dropped about two minutes from the conclusion of the film. The spirit of the northwest country is captured in the title backgrounds by Phyllis Tanner, Hollywood commercial art designer. George Brandt wrote the commentary and the commentator was Gayne Whitman.

"Northwest Empire" in 3 Versions

We had hoped to come out with a picture of approximately thirty minutes screen time. However, to do justice to the subject we were forced to extend the picture to thirty-nine minutes. A short version of the picture will be produced later as well as a twelve and a half minute television subject in black and white.

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Background on 3-D

(CONTINUED FROM PAGE FORTY-SIX)

introduction of sound. On its first appearance, each of these innovations set impressive box office records.

By analogy we might expect the stereoscopic picture technique to go through a similar cycle of development: For a time the technique alone will attract the crowds; we might then expect a great number of three-dimensional films to be produced in haste and rushed to the theatres in an effort to exploit the first public surge of enthusiasm. Because of the deficiencies of these hastily-produced films, we might then predict a flagging of public interest, a reaction of the industry against the stereoscopic technique as a consequence, and a period of relative inactivity in the field, followed in time by a steady and constructive growth as the more far-sighted producers perfect the medium and incorporate it into the art.

Reaction & Rebuilding May Follow

Stereoscopic pictures may go through all of these stages. Already the rush is on to get pictures before the public. There is good reason to hope, however, that the technique may not have to go through the stage of reaction and rebuilding. Leaders in the industry are apparently making every effort to see that their first stereoscopic pictures are good entertainments as well as good examples of the stereoscopic technique. Many have summed up their attitude in almost the identical words. "There is no substitute for a good show."

There is also good reason to believe that they are equally determined to make their pictures comfortable to look at. The human eye is exceedingly adaptable. It was often affronted, however, in the early days of the motion picture, until the artists and technicians of the industry searched out the ground-rules for comfortable viewing. Conventional movies are now easy on the eyes because they are made to be comfortable, never exceeding the now well-explored tolerances of the eye. Stereoscopic pictures can be equally comfortable. Shoot the picture correctly, project it correctly, and it will be comfortable for the audience. The Polaroid viewing spectacles are completely "neutral" in this respect. They add nothing, subtract nothing, so far as visual comfort goes.

Polaroid's Next Contributions Are Reviewed

Assuming, as it now appears, that the industry will apply their best artistic resources to the technique, we in turn have several basic contributions to make:

1. We can be of special service to the industry in setting forth the technical ground rules required for effective and comfortable stereoscopic photography for theatre-sized screens. This can save the time and effort that might otherwise be spent in repeating research that we and others have already completed.

2. As the source of polarizing materials, we have a further opportunity in connection with the filters and viewers. We are preparing to meet the huge quantity demands of the whole industry

(CONTINUED ON PAGE SEVENTY-ONE)

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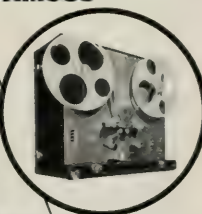
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BACKGROUND ON 3-D:

(CONTINUED FROM PAGE SIXTY-NINE)

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The Limitations of Linked Projectors

The system currently used in *Bwana Devil* and other pictures requires the linking together of the two projectors, already existing in the theatre projection booth, for the simultaneous projection of two separate films. The industry is successfully handling the mechanical problems involved. The task nevertheless places a considerable burden on exhibitors, not only for the initial equipment but also for assuring correct projection of the pictures. Because both existing projectors are used simultaneously, the picture must be interrupted occasionally for the insertion of new reels.

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Vectograph will be made in color or black and white, and in both cases the system has the highest possible optical efficiency, making full use of all light theoretically available.

Aside from its obvious economic advantages, one of the most important results of this simplification may be to release the full creative energies of the motion picture industry from preoccupation with the mechanical aspects of stereoscopic pictures so they can be concentrated on the mastery of the artistic aspects.

Here is the great challenge and the great opportunity. Over the years, the motion picture industry has given the world a succession of spectacular demonstrations of the power of realism in entertainment, first, with the motion itself; then with sound; then color. Now the talents of this same industry have, quite literally, a new dimension to exploit; all the space in the world (again, quite literally) to work in. This space can be thrown away, as a passing novelty.

Or the industry can determine to use the space, the solid realism of the new dimension, as a true addition to the medium they have created. This would be our best assurance that people will be wearing glasses after the novelty has worn off; they will be enjoying themselves, carried away by the realism of the art.

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EDITORIAL NOTES AND COMMENTARY

Footnote on Distribution: Marathon Scores on Sustaining Television

★ The Budd Company's new film, *Clear Iron*, which was released early this year, has, in a manner of speaking, paid for itself in 33 days.

On January 30, it was offered to television stations to be run on a sustaining basis. By the 10th of March, 103 stations had shown the film, some of them more than once, for a total of 141 times. If this time had been bought, the cost would have exceeded \$35,000, an amount more than the total cost of the film, including prints.

This quick return of investment is only the beginning of the Budd Company's use of the film. For several years to come, *Clear Iron* will be shown to non-theatrical audiences in clubs and schools, on new television stations as they open, and in theatres.

Production and distribution of sponsored "public interest" films like *Clear Iron* is a specialty of Marathon TV Newsreel, which besides the Budd film, has produced and distributed such pictures as *The Guardian Angel* for Sikorsky Aircraft (71 stations, 110 times played,

time value over \$25,000); *The Power To Fly* for United Aircraft (107 stations, 181 times played, time value over \$30,000); and *The Screen Story* for Chicopee Mills, Inc. (64 stations, 91 times played, time value \$15,933.23).

Marathon's president, Konstantin Kalsner, says there is nothing mysterious about successful distribution of films to television stations. You've got to have an appropriate film—something entertaining and in the public interest, it has to be planned for television use as to running time and suitable film quality for good TV screening, and it has to be "non-commercial." Other than that, Marathon just sends out a letter describing the film and waits for the station requests.

Possibly stations, from previous experience, feel pretty receptive to Marathon's current releases, because in the case of *Clear Iron* over half the stations now on the air requested it immediately and played it during the first three weeks after its release.

Marathon keeps a careful record of the time and day a station plays the film and what the time would cost commercially, but is leery about claiming any audience totals. "We can startle ourselves by adding up station audience estimates, but we know that at best they are just guesses, and sometimes pretty rosy ones," Mr. Kalsner says. Pressed for some method of estimating an audience conservatively, Marathon sometimes uses a rule of thumb of 10% of the total TV sets in the station area. This takes into account that there will be more viewers at night than in the day time, more in single station areas than in locations like New York where seven stations compete for the viewer's interest, but the 10% overall figure is supposed to even out discrepancies reasonably well.

Marathon sees an even bigger future in television film distribution as new stations begin to go on the air this year. Television eats up material so fast there is a constant demand for new films. Canny film sponsors who can offer good films and keep their names way in the background are filling the gap.

SMPTe's Progressive Program Helps Expand Wider Use of Visual Media

★ A six-point program of expanded motion picture and television technical services, authorized recently by the Society of Motion Picture and Television Engineers, has been announced by Herbert Barnett, president.

In declaring the importance of long-range film and television engineering Barnett cited the industry's thorough preparation for the January FCC theater television hearings. The list of well qualified witnesses which appeared was an outgrowth of three earlier appeals presented before FCC by the Society. Experimental channels secured by the Society offered an opportunity to determine by actual practice the form that national theatre television might take.

The six points to be emphasized in the expanded program undertaken by the Society are:

1. Form new SMPTe subsections in cities where film and television engineers need help and stimulation from joint meetings.

2. Offer counseling assistance to colleges and universities interested in preparing engineering students for careers in motion pictures and television.

3. Find gaps in the published engineering literature and offer assistance in filling them.

4. Invite more active participation from other technical societies, trade associations and cultural groups in technical activities, and through these channels encourage educational use of motion pictures, television and theatre television.

5. Publish special engineering studies for the benefit of businessmen, engineers and operating personnel giving information on the functions, applications and effects of current technical developments.

6. The Society's public relations activities must emphasize (a) the need for special training of young engineers for work in motion pictures, (b) the need for improved technical quality in classroom motion pictures and in the manner of presentation, (c) the need for improved technical quality of films made for television to avoid a bad trade reaction that would adversely affect future markets for such films and (d) the need for television broadcasters, motion picture companies and theatre circuits to be constantly on the lookout for new products and processes available commercially or through research and development programs which they support wholly or in part.

As a final reason for the SMPTe expanded program Barnett cited the current public interest stimulated by three dimensional pictures, Cinerama new types of screens. These and other innovations likely to appear are the result of many years of research.

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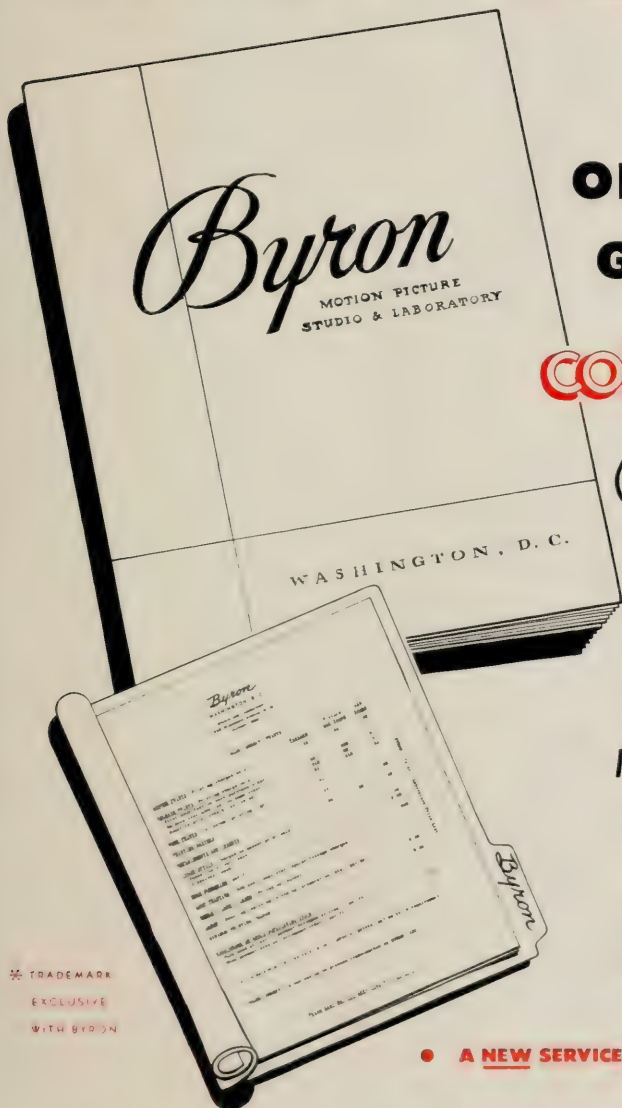
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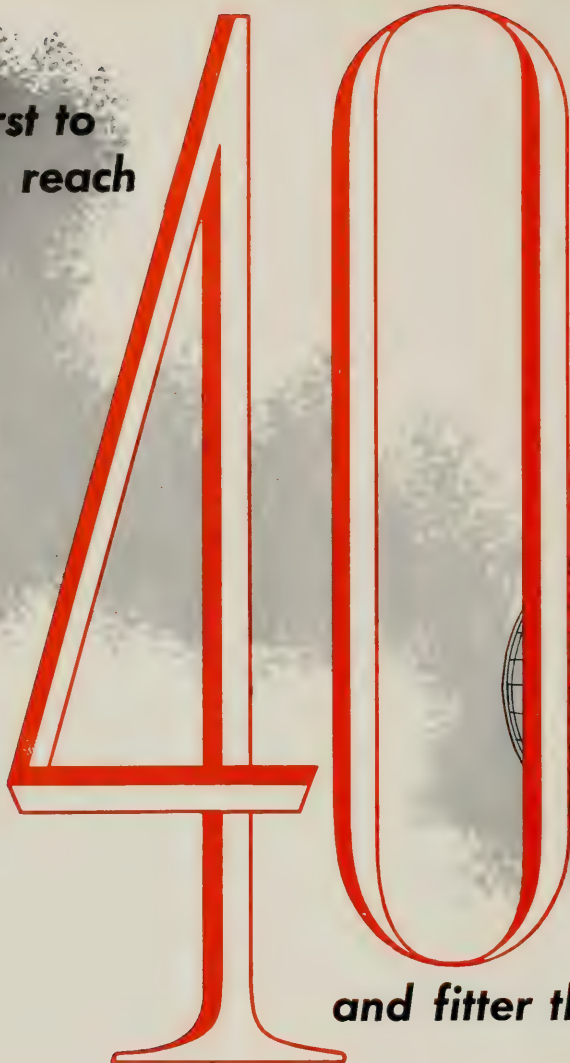
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No. 3 VOLUME 14 • 1953

THE NATIONAL BUSINESS JOURNAL OF AUDIO-VISUAL COMMUNICATION

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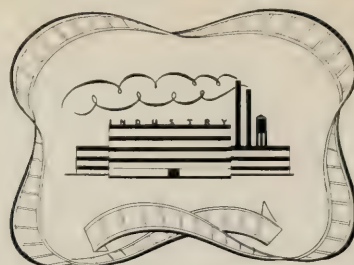
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*What makes men good is held by
some to be nature, by others habit
or training, by others instruction.*

—Aristotle (B.C. 384-322).

WHAT MAKES good salesmen, most sales managers agree, is instruction in the qualities and functions of the product, combined with persistent training in the proper presentation until it becomes habitual. Now and then, of course, is encountered a *natural born* salesman, but most of that great army of men and women who are selling the good things of American industry across the land, *had to learn how*.

Over the years, it has been the privilege of Wilding through the use of words and pictures to make sales people more effective whether the product was paint or pickles, newspapers or cheese, oranges or cement.

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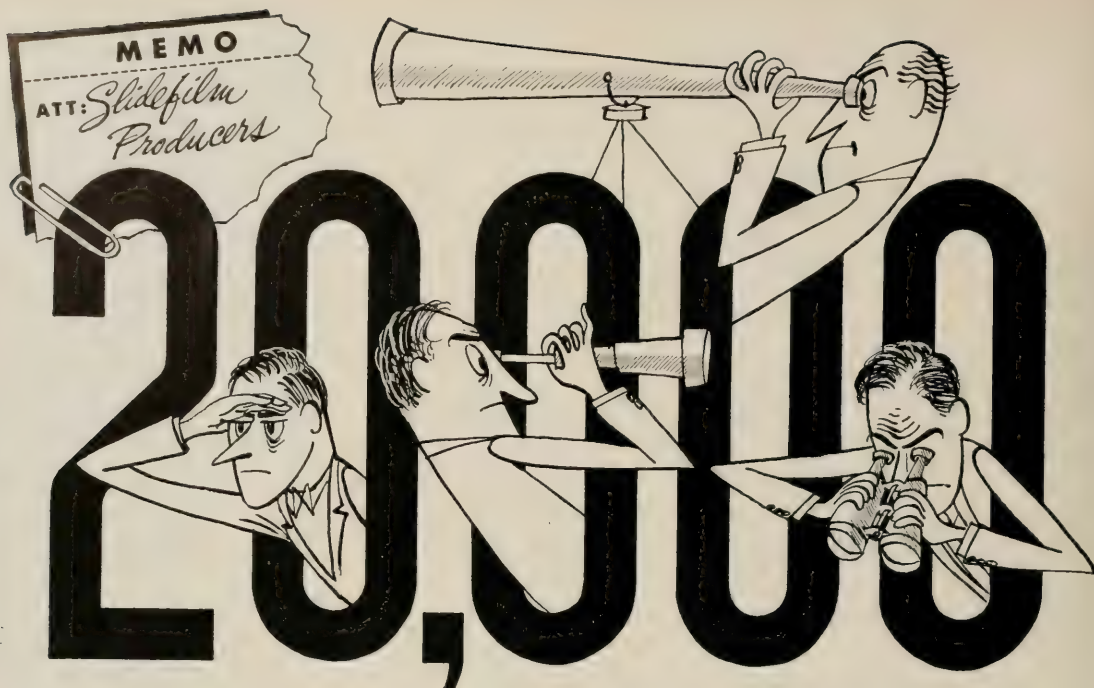
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Here's how you do it. Choose companies that depend upon salesmen for volume. Get in to see the sales manager.

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RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION



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Says RICHARD R. BRANGAN, advertising manager
National Automatic Tool Company Inc.

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Sales managers the nation over have proclaimed the REALIST to be "the world's finest visual selling tool." The variety of its applications is universal. Investigate the possibilities of its use in your field. If you haven't seen REALIST pictures, ask your camera dealer to show you some. Or for free, informative folder write: DAVID WHITE COMPANY, 319 W. Court St., Milwaukee 12, Wis.



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TRENDS

IN THE NEWS OF BUSINESS FILMS

Here's a Dealer Training Program That Gets to the Heart of Business Problem

★ The pride we hold in these sight sound media, now being so widely applied in business and education, is justified from time to time as the clouds of detail and function part and the bright shining light of results cuts through like sunshine in the spring.

Such a moment came to us at a recent luncheon meeting hosted by a petroleum company executive whose nationwide dealer training program was just then taking effect all over the country. This concern spends millions each year for major TV and radio programs, color ads in the national magazines and a tremendous direct mail activity. But it also shares, in common, with most petroleum companies, the annually large number of business failures among service station operators.

Advertising Alone Can't Hold Line

All the king's horses of consumer advertising can't pull inept managers out of the holes they dig for themselves through inadequate record-keeping nor can they drag a prospect into an ill-kempt service station if any nearby competitor looks or serves better. So that last critical mile to success can only be measured on the amount of "heart" and workable ideas for self-improvement that help these countless thousands of service people hold and *manage* their businesses.

That's where *we* the film medium, come in. At this vital stage out in the field, 30 valuable minutes of a one-day meeting program with all dealers are taken up by films. And these films, this year, were especially down-to-earth. One of them showed, by story example, how one Joe licked his bookkeeping problem. Another film showed the dealer's local marketing problem and what to do about it. A third showed the scope of the company's national ad program and interpreted its meaning to each individual dealer, in terms of personal followup.

The main feature, dealing with service station record-keeping, charge accounts, inventories, etc., was the "kicker" in this deal.

Film Suggestion Is Getting Results

Suggesting that even a part-time bookkeeper was the answer for *this* manager's problem, the picture also worked in some ideas on improved employee relations. We hear that the reaction has already been remarkable. The hiring of women on this basis by service stations is being widely reported to the sponsor.

As these thousands of dealers meet and absorb the messages of the films, we are reminded that no other method of presentation could possibly be as *unfadingly similar and complete*. Nor, in this instance, as vitally important to a big segment of the nation's basic economy as

this action-getting program is proving itself to be.

If you want the answer in cold, hard cash, these films probably cost less than \$200,000. If they save just a few key stations or increase business through a better-balanced sales program in a few hundred locations, their cost will be a minute fraction of the tremendous dividends their sponsor already figures they are earning for him.

The Helping Hand Department Works Overtime During Active Editorial Month

★ In these eventful days of 1953, we're writing script for a travelogue of our own, a sort of visual "Pepy's Diary" detailing the missionary efforts which only a business magazine publisher could find himself doing.

For instance, the night of April 27 found ye Editor in "The Best Location in the Nation" (Cleveland, of course) doing some moderating for a panel of our peers in the auditorium of the Cleveland Public Library where some 150 good citizens came to hear about "Producer and Sponsor Responsibilities in the Production of Motion Pictures." Next a.m. (so early) we deplaned at Chicago for a keynote talk to old pals and some new ones at the Industrial Audio-Visual Association's 7th Annual Convention just assembling.

Out of three days of IAVA meetin' and learnin' we're back to our "regular" job as film chairman for Chicago's '53 Community Fund Campaign, wherein public relations are ably guided by brother Ed Logelin, U. S. Steel's head man of that department.

Betimes, as diaries go, there's a new series of very specific Film Guides to edit, a new Projectionist's Handbook to whip along, these bigger and better issues of BUSINESS SCREEN you're seeing; and, (ah deadlines, where are thy sting?) a long overdue article for the American Trade Association Executives' Forum.

Mix that batch with a little guidance for the American Association of Film Producers (good idea, that) and you get a fair idea of why we occasionally cast a longing glance at the fair water and the high pines of our Northern Wisconsin lodge. Come and see us at Totem Bay some time!

A Steel Exporter Uses Some Handy Tools to Make an Effective Meeting Show

★ George W. Wolf, president of the United States Steel Export Company, recently made a presentation before top executives of the U.S. Steel Companies at a semi-annual meeting in Pittsburgh which involved a talk and the combined effects of glass color slides, motion pictures with magnetic sound track and a printed manual for take-home purposes after the meeting at Steel's headquarters.

For the one-shot presentation, several films on the subject, *Canada*, were purchased and edited, and Mr. Wolf dubbed his commentary on the Reeves magnetic track with which the film had been coated. The introduction to the speech and closing remarks were illustrated with 4 by 5 inch glass Ektachrome slides projected

(CONTINUED ON THE FOLLOWING PAGE)



lightning masters

Lightning, the violent force which for many years plagued electric power transmission systems, has found its master. To emphasize the important part lightning arresters play in transmitting an uninterrupted flow of electrical energy, we have produced a new color film, "Lightning Masters," for General Electric...transmitting an uninterrupted flow of thought via the powerful medium of motion pictures.

Raphael S. Wolff
STUDIOS

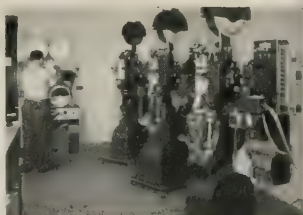
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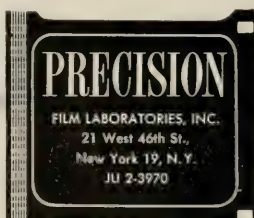
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Precision Film Laboratories—a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

TRENDS IN BUSINESS FILMS

(CONTINUED FROM PAGE EIGHT)

by a machine which faded out when the movie faded in and vice versa.

The visual presentation resulted in a slick operation and went over most effectively. Walter Jones, assistant advertising manager of U.S. Steel Export Company, took charge of plans for the show, and it was written, edited and recorded by William Buch of Willard Pictures Inc.

Admiral's Visit of Inspection to Jam Handy Studios Unveils Extensive Defense Work

★ Just below the surface swells of politics, peace parleys and the business of this country's normal productive activities, the quiet but vital work of research and development goes along almost unnoticed, excepting on the atomic test range of the Nevada flats. But in the news, on the closing day of March, came an item which illustrates the important role being filled in national defense by one of the industry's pioneer firms.

A visit of inspection by Rear Admiral Daniel V. Gallery, USN, Chief of Navy Air Training Reserve, to The Jam Handy Organization studios and development workshops at Detroit disclosed some of the extensive military training projects completed and being worked on by Handy engineers, film technicians, and other craftsmen. Inspection of the new 3-D hemispherical lens developed by the JHO optical engineering staff and recently put in use at the Special Devices Center, Port Washington, New York, was one of the principal objectives of the Admiral's visit. The company is filming a series of medical motion pictures for the Navy and a motion picture series of aircraft familiarization is also being produced.

Admiral Gallery is the Atlantic skipper famed for his exploits in bagging a German U-boat during the War—the first enemy warship captured on the high seas since 1815. He is also the author of "Clear the Decks" recently published in the Saturday Evening Post.

REAR ADMIRAL DANIEL V. GALLERY (*extreme left*) looks on as Jamison Handy, president of The Jam Handy Organization (*center*) explains one of many training devices created at Detroit studio for the armed services. (*story above*).

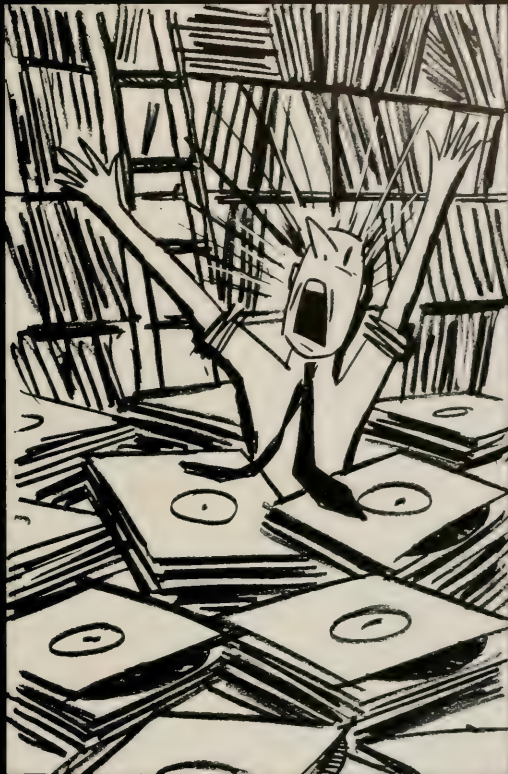


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If not, do yourself the favor of comparing a print on Ansco Type 238 with one on *any other duplicating film*.

Compare them carefully and you'll find that Ansco gives you these distinct advantages:

- 1 More faithful color.**
- 2 Higher-fidelity sound.**
- 3 Cleaner, *whiter* whites.**
- 4 Sharper definition.**



Remember, the prints you release are the most powerful representatives you have in the field. Excellent ones can bring you new business, while indifferent ones may drive old customers away. That's why it's good business for you to make this comparison—and why it's *better business* to insist that every 16mm color release print you deliver is made on Ansco Type 238!

**Fast processing
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Hollywood**

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David Pincus Elected President; Walter Lowendahl, VP as Film Producers Association of N. Y. Elects Board

★ DAVID L. PINCUS, president of Caravel Films, Inc., was elected president of the Film Producers Association of New York at the annual meeting of the organization held in New York City on April 30. Mr. Pincus succeeds PETER MOONEY of Audio Productions, retiring chief executive who led the group in their recent negotiations with the Screen Actors Guild.

Lamm Re-elected Treasurer

WALTER LOWENDAH of Transfilm, Inc. is the newly-elected vice-president; LESLIE ROUSH of Leslie Roush Productions, is secretary; and EDWARD LAMM, Patheoscope Productions' president, was re-elected treasurer. Mr. Mooney, RALPH COHN of Screen Gems and HERBERT KERKOW of Herbert Kerkow, Inc. were elected directors of the FPA.

Two new companies were joined in membership. Depicto Films and United World Films, leading Eastern producers, were accepted by the association during the annual proceedings.

Conducted SAG Negotiation

Through months of negotiation with the Screen Actors Guild on behalf of all companies producing television film commercials, members of the Film Producers Association successfully worked out the present interim agreement which now serves sponsors, agencies and producers. JOHN WHEELER, attorney for the Association, is currently enroute to California where he will represent the group in final negotiations with SAG.

* * *

Oil Industry Information Group Filming Story of Williston Basin

• The Oil Industry Information Committee has announced that its new motion picture (to be released next fall during Oil Progress Week) will dramatize the story behind the story of the discovery of oil in the Williston Basin in North Dakota. Appropriately, the title of the new film will be *American Frontier*.

It will show how the discovery of oil in April, 1951, changed the whole economic and social development of a section of modern America; how the first successful well put new life and new meaning into a rural area where farmers and ranchers alike had depended upon the vagaries of the weather and a single crop.

The 1953 motion picture will be

a real-life documentary, a true story using Williston Basin residents as its cast. It will record the day-by-day bustle and transformation that takes place in the development of a new frontier.

Location Work Finished

Location photography, which required two months of hard work in the frigid farm land, already has been completed. Camera crews, because of the sub-zero weather, were forced to use heaters and warmers for their equipment. Parks, snow sleds and similar arctic accessories were mandatory accoutrements as the photographers bucked 20-foot snow drifts and freezing weather.

American Frontier will be premiered on a national basis next October when the industry observes Oil Progress Week. It will be made available at the time for television showings, for schools, meetings of business, professional and social clubs, theaters and other interested users.

Four Other Films in Use

It will be a companion to other OIIC motion pictures such as *Crossroads, U.S.A., Man on the Land, 24 Hours of Progress, and The Last Ten Feet*.

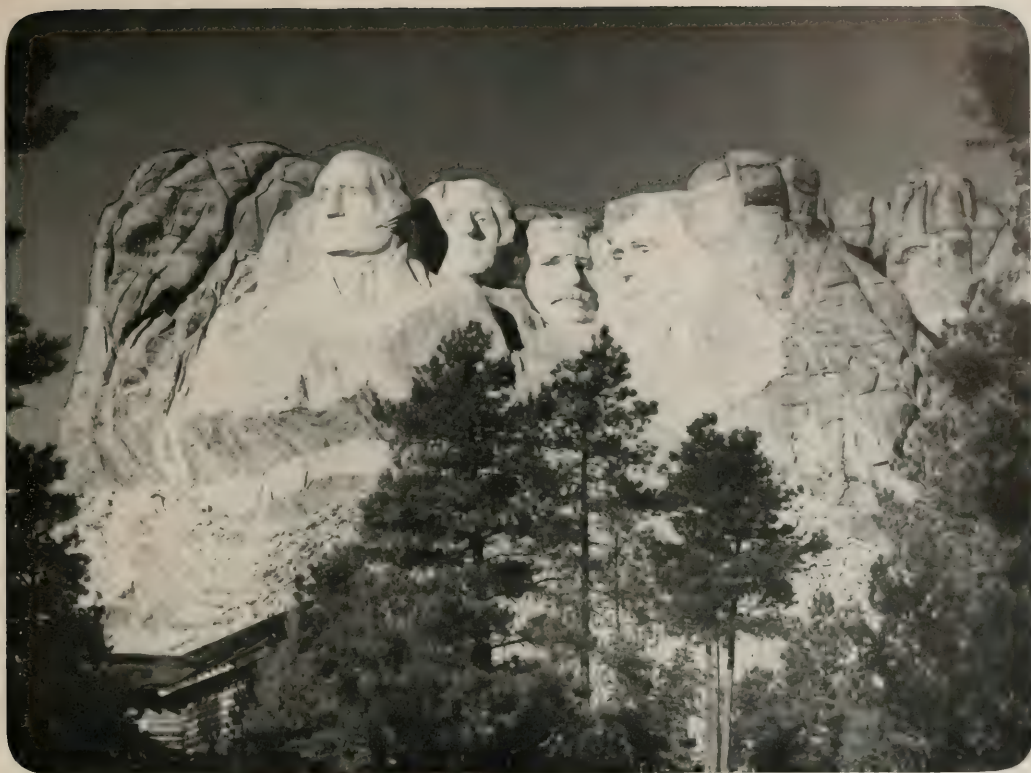
American Frontier is being produced for the Oil Industry Information Committee by Affiliated Films, Inc., under the supervision of Film Counselors, Inc. The OIIC Film Sub-committee in direct charge of the project is headed by H. L. Curtis, of Shell Oil Co., New York. Other members are P. C. Humphrey, The Texas Company, New York; George L. Randall, Richfield Oil Corp., Los Angeles; Reynolds Girdler, Sinclair Oil Corp., New York; Conger Reynolds, Standard Oil Company, (Indiana), Chicago; and E. A. Williford, Continental Oil Company, Oklahoma City, Okla.

* * *

New York Film Producers Are Asked To Exhibit in Advertising Show

• Film producers in the New York area are being asked to exhibit in The Advertising Essentials Show, a new exposition planned for each spring and fall by Advertising Trades Institute, Inc.

This spring's fair will be held at the Biltmore Hotel on June 9 and 10. Besides film producers, exhibitors will include graphic arts suppliers, art services, display producers, and commercial photographers. Only New York's 13,700 advertising executives and buyers will be invited to attend.



LASTING VALUE

A motion picture, skillfully conceived and well produced, can serve its purpose for a long period of time. It is this ingredient of lasting value that assures a big return in terms of total audience reached and influenced.

Many Sound Masters films made years ago are still working for their sponsors. They have, with powerful impact, reached millions of selected people at a cost of but a small fraction of a cent per person.

LET US PLAN YOUR NEXT PICTURE SO THAT YOU MAY
HAVE A PRODUCTION THAT WILL FOR YEARS TO COME
GIVE YOU THE FULL BENEFIT OF LASTING VALUE

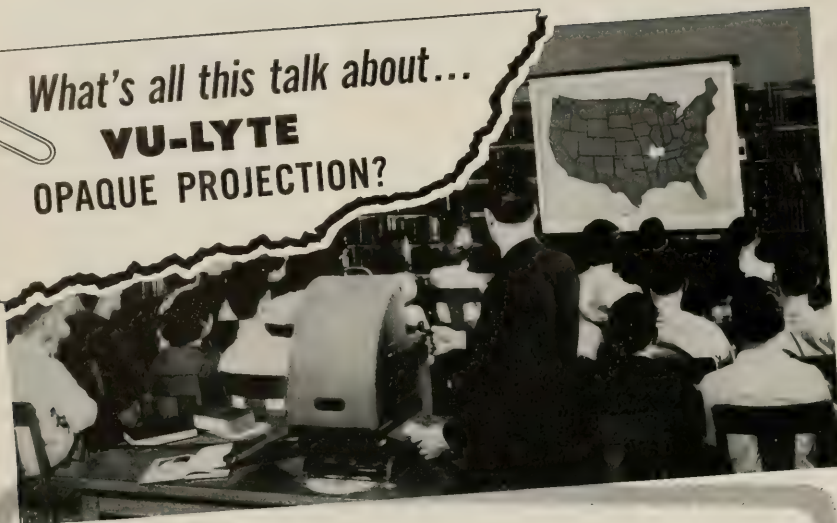
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It's the topic of the day, in educational circles at every teaching level. The VU-LYTE offers remarkable aid in making teaching more effective. It is the opaque projector with the greatest facilities and mechanical superiorities.

What IS an opaque projector? The Beseler VU-LYTE is an ultra-modern, professional-type teaching tool, embodying an entirely new principle in opaque projection. Its exclusive features afford versatility of application and flexibility of operation. All sorts of free and easily available materials can be projected to a screen in natural colors. These include maps, diagrams, homework papers, pictures, books, magazines, and solid objects. Slides and preliminary preparation of materials are not required.

What can it DO for me? VU-LYTE will help to heighten class interest. Pupils will grasp subjects more readily. Lessons so learned are longer retained. It will make it possible for you to use more illustra-

tive materials to enrich class discussions and increased pupil participation will become a natural result.

What ARE its advantages? VU-LYTE is simple to operate; provides the brightest, sharpest pictures in brilliant colors, and can be used in a partially lighted room. No similar projector has so many exclusive advantages. These include the VACUMATIC⁺ PLATEN, to hold unmounted copy flat; FEED-O-MATIC⁺ CONVEYOR, to easily feed in new copy and eject the used, automatically; POINTEX⁺ PROJECTION POINTER, to throw on the screen a movable arrow of light operated by the teacher from beside the machine.

These and other educational and technical advantages are described in a free folder prepared for teachers and administrative personnel. A copy of "OPENING THE DOOR TO THE MIND" and a free demonstration of the VU-LYTE without cost or obligation is yours for the asking.

THE NEW

VU-LYTE
OPAQUE PROJECTOR



*Patented
*Patent Pending

CHARLES *Beseler* COMPANY
EST. 1949

60 Badger Avenue, Newark 8, N. J.

The World's Largest Manufacturer of Opaque Projection Equipment

Charles Beseler Co.
60 Badger Ave., Newark 8, N. J.

Gentlemen:

☐ Please send me your free folder, "OPENING THE DOOR TO THE MIND." ☐ Have your representative contact me to arrange a free demonstration of the VU-LYTE at our school.

Name _____

School _____

Address _____

(Home or School?)

City _____

Zone _____

State _____

Du Pont Sales Reach A New High But Taxes Cut Stock Earnings

♦ E. I. Du Pont de Nemours' sales reached a new high of \$1,602 million last year but, with federal taxes of \$8.17 a share, earnings over 1951 increased only six cents a share, the company disclosed in its annual report to stockholders in March. Earnings were \$4.70 per common share against \$4.64 a share in 1951.

The sales peak resulted from greater production of newer products by new plants and processes and by recent plant expansions. But the normal and "excess profits" taxes result "in rates as high as 82 percent on earnings from Du Pont's new plants and processes," the report said.

Du Pont's newer products more than offset declines in some of the older lines, the report said. The company's index of selling prices was about the same as in 1951. New products brought to market in the last 25 years currently account for more than half of all product sales.

There were 142,744 owners of Du Pont stock at the end of the year, an increase of 4,576 during 1952. Of these, the report said, 20,559 are groups which "include estates, trusts, insurance companies, investment funds, churches, schools etc., and represent millions of people who have an indirect interest in the company's operations."

"Vistarama" Wide Screen Process Announced by Carl Dudley

♦ "Vistarama," a new wide screen process requiring no glasses, has been developed by the Vistarama Corporation and may soon be available to producers and distributors for both 16 and 35mm according to an announcement by Carl Dudley, president of the new company.

The new process, said to be compatible with 20th Century-Fox' CinemaScope, utilizes anamorphic glass designed by the Simpson Optical Company. The screen proportions are 1 to 2.66, matching CinemaScope screens. Smaller screens for 16mm projection are being developed.

Carl Dudley, who is also president of Dudley Pictures Corporation and Dudley Television Corporation, said, "Vistarama is a wide screen anamorphic type camera and projection lens system that will match any known process. It is available to majors and independents alike and equally as effective for 16mm systems."

In addition, Dudley points out, the new process will be available with Vistaphonic sound in both 16 and 35mm film programs.

ANOTHER PRODUCTION THAT DEMANDS THE **ACME** IN PRINT QUALITY

THE **ALAN YOUNG** SHOW



"Pleased with your work . . . flattered by your attention . . .
amazed at your delivery time."

— ALAN DINEHART, Executive Producer Alan Young Productions

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- B&W DEVELOPING • B&W REVERSAL
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- COLOR OR REVERSAL ORIGINALS • 16MM
- REDUCTIONS FROM 35MM • ELECTRONIC RE-
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• Complete bound volumes of all 1952, 1951, 1950 and 1949 issues of **BUSINESS SCREEN** are

available while supply lasts at \$7.50 per volume. Order today at 7064 Sheridan, Chicago 26.

Entire Modern Distribution Network of 27 Exchanges Get Electronic Film Inspection Machines in Record Purchase

★ The signing of a purchase order to equip all of the 27 film exchanges of Modern Talking Picture Service, Inc. with "Inspect-O-Film" automatic 16mm print inspecting machines has been announced in New York City by Frank Arlinghaus, president of the national sponsored film distribution network. The order involves some \$600,000.00 worth of the electronic film inspecting machines and, according to Arlinghaus, will result in substantial benefits for Modern's many clients and film users in terms of extended print life and defect-free showings.

Conducted 2-Year Test

The signing of this order makes Modern the first national film distributor to install this revolutionary new equipment on a nationwide basis. The decision to make the installations was based on Modern's experience with two "Inspect-O-Film" units purchased two years ago and subjected to continuous in-service testing since that time. As a part of this program Modern has collaborated with the Harwald Company, manufacturer of the units, in working out design improvements and library utilization procedures.

"Our experience indicates that on the basis of good print condition and increased print life alone, the machines are an excellent investment," Arlinghaus stated. "In addition, we expect eventual savings in labor costs, and we are particularly glad that through the last word in film inspection we will be able to offer prints in uniformly perfect condition to our film users throughout the country while at the same time we will be safeguarding the investment in prints made by the sponsoring companies."

Set for Fall Season

The "Inspect-O-Film" is an automatic electronic and mechanical device for use by the film exchange in checking 16mm projection prints for broken or enlarged sprocket holes, sprocket punch marks, breaks, and various other defects that would cause difficulties in projection. It automatically counts film footage and splices, and shuts itself off when it completes the inspection cycle. It is manufactured by the Harwald Company in Evanston, Illinois.

Deliveries to the 27 Modern film exchanges are scheduled to be completed by mid-summer in order to make it possible for all prints to have "Inspect-O-Film" inspection before the busy Fall season. Other

owners of "Inspect-O-Film" machines include the Los Angeles Schools, the U. S. Marine Corps, the Arkansas State Department of Education, General Films, Ltd., of Canada and the U. S. Veterans Administration.

Enterprising Denver A-V Dealer Sparks Business & Industry Show

★ Dealer promotion enterprise scored heavily last month when the Colorado Visual Aids Supply Company, Denver, played host to business and industry leaders in that mountain state at a two-day exhibit of audio and visual aids held in their facilities on April 20 and 21.

Highlight of the program was a special "Visual Aids" dinner meeting of the Sales Executive Club of Denver, attended by 145 members and guests. Adolph Wertheimer, vice-president of the Radiant Manufacturing Company, was the guest speaker at this occasion. His address, a practical exposition on the useful role of films and other aids for many purposes in business, was received with enthusiastic applause.

The audio-visual industry was also represented by Linc Burrows, Eastman Kodak Company; Ben Peirez, Viewlex, Inc.; Martin Myers, the Chas. Beseler Company; and local sales representatives of Bolex, Viewmaster, and the Polaroid Corporation.

Special demonstrations of the overhead projector, three-dimensional photography, tape recording, and new projection screen developments were among the exhibit items offered visitors. Credit for this helpful contribution to Denver's business community goes to Harold Guzofsky, head of the Colorado Visual Aids Supply Company.

Picture Optical Printer available with Owner Operator

Modern complete machine . . . 35mm to 35mm and 16mm to 35mm Acme projector and camera. Registration to .0001 inches. Over 200 TV commercials, many features and blow-ups in color and b/w. Owner has long experience with major Hollywood studios. Reasonable.

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TROUBLE COMMUNICATING?

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it keeps 'em awake on both sides of the hall

A user of Sound Slidefilm who knows about the deadening effect of unevenly distributed sound writes us, "maybe your miracle equipment would keep both sides of the hall awake."

The greatest advance that has ever been made in Sound Slidefilm Equipment was when we changed the direction of the sound.

Never before had sound been evenly distributed by a machine sitting in the midst of the audience.

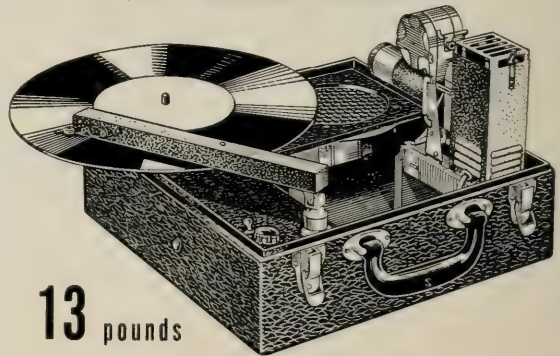
It had always been blasted at some and away from others, and still is by some machines.

The Patented PICTUREPHONE proves the complete and only solution of this problem.

The result is that numerous users have switched away from machines that blast at some and starve others, and adopted the PICTUREPHONE.

If you want your audience to be awake on both sides of the hall, get in touch with us.

—ONE OF TEN MODELS—MODEL L



13 pounds

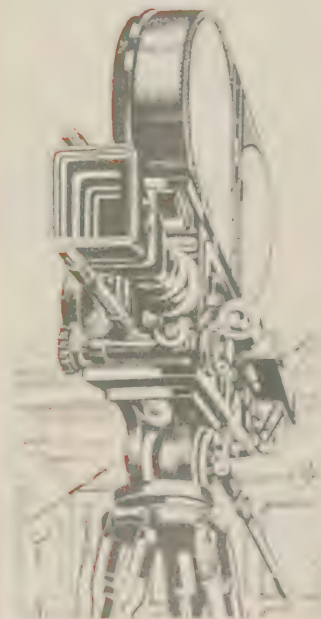
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Only a few years ago, when the Academy Award of Merit was first presented to the Honorable Charles Brannstrom, the Academy of Motion Picture Arts and Sciences had not yet received its name.

From that time, the Academy of Motion Picture Arts and Sciences has been the proud sponsor of the Academy Award of Merit, the highest honor in the motion picture industry, and the Academy of Motion Picture Arts and Sciences has been the proud sponsor of the Academy Award of Merit.



"The Academy votes...to George Alfred Mitchell—"

At the 25th Annual Academy Awards Presentations, Charles Brackett, President of the Academy of Motion Picture Arts and Sciences, made this "Oscar" award in recognition of special contributions made throughout the past 25 years:

"Last night the Board of Governors drew up the following citation:

"For the design, development, and manufacture of the motion picture camera which bears his name; for the introduction of equipment which stamped the artistic progress of films, and for his continued and dominant presence in the field of cinematography...the Academy votes an Honorary Award to George Alfred Mitchell."

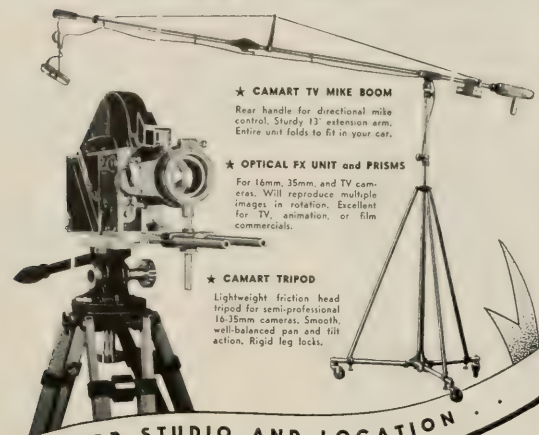
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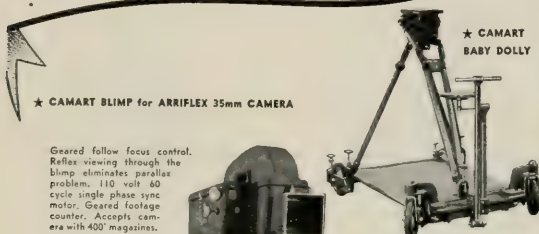
★ OPTICAL FX UNIT AND PRISMS

For 16mm, 35mm, and TV cameras. Will reproduce multiple images in rotation. Excellent for TV, animation, or film commercials.

★ CAMART TRIPOD

Lightweight friction head tripod for semi-professional 16-35mm cameras. Smooth, well-balanced pan and tilt action. Rigid leg locks.

FOR STUDIO AND LOCATION



★ CAMART BABY DOLLY

★ CAMART BLIMP for ARRIFLEX 35mm CAMERA

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New advanced glide steering. Platform for assistant and accessories. Adjustable swivel seat. Rigid clamps for tripod legs. For tripod, baby tripod, and hi-hats. Size 35 x 46 inches, it comes apart.



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Professional motion picture or TV camera dolly. Two seats for operator and assistant. Geared lift for smooth operation of boom arm from 26" to seven feet. 30" width will go through standard door. Weight 350 pounds. Easily transported.

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Films and Producers Share National Honor Awards

Academy Award Winning Picture
Directed by MPO's Jean Oser

♦ JEAN OSER, associate producer at MPO PRODUCTIONS, INC., since 1948, directed *Light in the Window* which won the Academy Award for the finest one-reel theatrical film of 1952. This film, one of a series of seven films which Oser directed for 20th Century Fox, also won first prize in its category at the Venice, Italy World Film Festival this past year.

Ten Sponsored Motion Pictures Receive Scholastic Merit Awards

★ Ten business-sponsored motion pictures and one filmstrip were among the 30 16mm films and filmstrips receiving awards for "outstanding merit" from SCHOLASTIC MAGAZINE, a classroom teacher publication. Presentation of the awards was to take place at the Town Hall Club in New York City on May 6.

The ten award-winning informational films sponsored by business were as follows: *The Diesel Story* (Shell Oil Co.); *The duPont Story* (E. I. duPont de Nemours Co.); *Fallen Eagle and Giant of the North* (P. Lorillard Co.); *Food as Children See It* (General Mills); *Greentree Thoroughbred* (Greentree Stud); *Powering America's Progress* (Bituminous Coal Institute); *Opportunity U. S. A.* (Investment Bankers Association); *A Story of Research* (duPont); and *Your Money Is What You Make It* (National Association of Manufacturers).

The sole industry-sponsored 35mm filmstrip among the top ten in the classification was *Petroleum in Today's Living* (American Petroleum Institute).

Among the classroom film producers accorded honors were Encyclopaedia Britannica Films for *It Takes Everybody to Build This Land and People Along the Mississippi*; Young America Films for *The Outsider and Speech: Conducting a Meeting*; *The High Wall*, sponsored by the Anti Defamation League of B'nai Brith and *Fears of Children* (Mental Health Film Board) were other winners.

The Story of Time, an English-sponsored production distributed in the U. S. by Cornell Films was also a 16mm award winner.

Top Honors to Crawley Films at 5th Annual Canadian Film Awards

★ The sound motion picture *Immediate Action* produced by Crawley Films, Ltd. for the Toronto Stock Exchange was given a first award in the non-theatrical sponsored film classification at the Fifth Annual Canadian Film Awards ceremony held Thursday evening April 30 in Montreal's Avenue Theatre. The top award marked the fifth consecutive year a Crawley film has received this signal honor.

Honorable mentions were given *Calgary Stampede*, produced by Davart Productions, Ltd. of Toronto; *Rogerstone*, another Crawley production for The Northern Aluminum Co., Ltd.; *High Powder*, produced by Associated Screen Studios, Montreal, for the Canadian Pacific Railway, won a special award as did *Les Bouts D'Chou*, a Crawley film showing creative expression among young children.

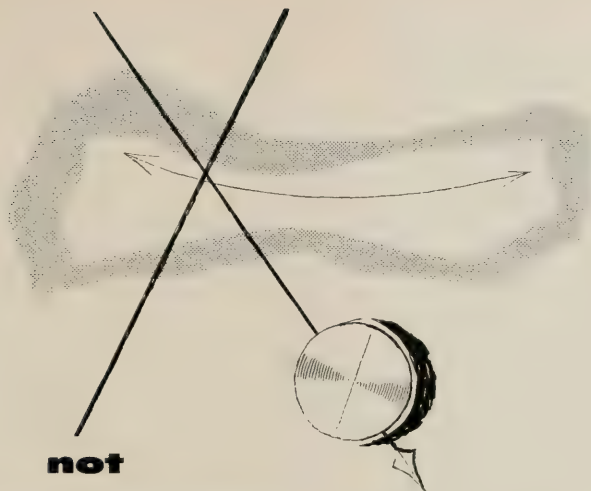
The National Film Board of Canada won a first award for *Angotee* in the non-theatrical "open" class. Honorable mentions in this group also went to the Film Board's *The Son and Romance of Transportation* and to another Crawley film *The Power Within*. *Hot Hickory* won honorable mention for Ashley & Crippen, Ltd. of Toronto and for Dr. S. Copeland who produced *Magic of the Tropics*. *L'Age du Castor*, a production of Film Board and *Birds That Eat* (Crawley) won special awards in the "open" group as did *A Phantasy and Neighbours*, both National Film Board productions.

The Roaring Game, a theatrical short subject and *Canine Crimebusters*, in the same class, both won honorable mentions for Associated Screen Studios.

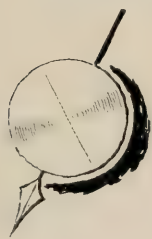
Boston Festival Juries Name 11 Pictures for Awards on May 26

♦ Eleven sound motion pictures were selected for first and second place awards by audience juries at the 3rd Annual Boston Film Festival held in that city on May 2.

Formal presentation of all awards will be made at a dinner to be held Tuesday evening, May 26 at the Sheraton Plaza Hotel. Dr. Paul Wagner, executive director of the Film Council of America, will be guest speaker on that occasion.



not
just motion pictures
/ but
moving pictures



A swinging pendulum is motion. So is a revolving turntable. Both frequently are the props of the window-display man, for he knows that motion *attracts* attention.

However, motion—though capable of gaining attention—*seldom gains the emotions*; seldom, for example, generates desires, awe, compassion, conviction. In brief, motion alone rarely will transcend mere visual attraction and move the viewer to positive action.

It is for this reason that Unifilms goes beyond physical movement to convey your film-message to your audience.

Imaginative research, scripting and direction—and the imaginative use of sound—are brought into focus at Unifilms to stir and influence hopes, ambitions, prejudices, fears . . . to create *moving* pictures rather than simply motion pictures.

The cost? Well, Unifilms' clients have been moved to express their gratification with the *savings* effected by Unifilms' economical production techniques.

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with Houston-Fearless Equipment



Department of Agriculture Covers TV Production at Conference

♦ The basic functions in motion picture production were considered by more than 60 persons at a recent work conference held by the Motion Picture Service of the Department of Agriculture. Among the delegates were extension workers from 19 states and Puerto Rico, and guests from Britain, Finland, Panama and India.

Dual purpose of the three day conference was to satisfy the interest in films generated by television and to help agricultural film producers make full and effective use of the new medium.

Four general areas of editorial responsibility were covered in one session. They were "professional presentation," defined as a smooth flow of action; pace, which should be building to a natural and convincing ending; relevancy between picture and sound; and the creation of audience interest. Several types of viewers and editing machines were set up for illustration and practice.

Some of the common cinematic troubles, such as duplicated images, were diagnosed, macrophotography was discussed, and the problems involved in shooting for television were explored in a session on basic photography.

In the script session information films were described as "visual and aural blends of subject matter, imagination, many skills and good taste, mixed to fill particular needs." The script writer's contributions were considered, and the successful writer was said to "employ the magic of a good reporter, a good teacher, and a good showman."

Other sessions were concerned with the director's job, the requirements of a laboratory, and finally the importance of projection. To illustrate the last point a demonstration of how not to give a showing was given—complete with loose loop, poor focus, improper sound level, scratched film and dirty aperture. This showed the importance of projection, and how the time, money and effort put into a finished motion picture can be wasted if this final step is neglected.

It's Earl Pierce Who Heads Up Audio's Medical Division

♦ Our typographer's finger slipped last issue on page 60, Earl "Price" is, of course, Earl Pierce, head of Audio Production's medical division, which is now completing two new films in an outstanding series of professional use pictures for the American Cancer Society.



**MODEL 22
AUTOMATIC DEVELOPER**

Model 22 is a portable developing machine for 16mm black and white, negative, positive or reversal film. Operates in daylight. Capacity up to 60 feet per minute. Self contained, entirely automatic, easy to operate. Complete refrigeration, re-circulating systems, air compressor and positive temperature controls. Moderately priced.

Today's demand for faster, better, more dependable processing presents an excellent opportunity for local laboratories in every community. Houston-Fearless equipment, standard of the motion picture industry in Hollywood and throughout the world for 20 years, makes it possible for you to offer processing service in your locality that is days and weeks ahead of "out of town" schedules. Houston-Fearless processing machines handle the entire job from camera to screen with each step under fully automatic control. Quality of work is unsurpassed. Take advantage of the need for this service in your community. Write for information on your requirements.

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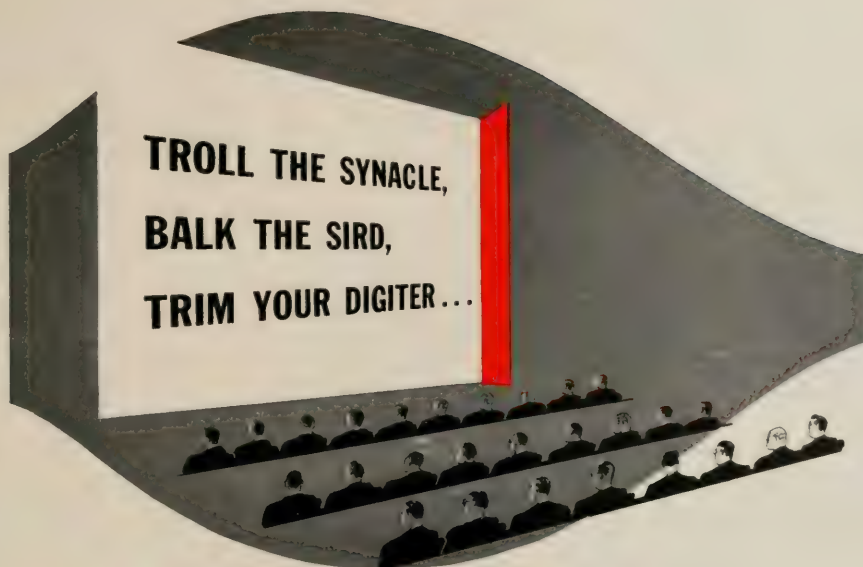
11801 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

"World's largest manufacturer of
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FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONISTS HANDBOOK"

♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.



and that's all there is to it!

DULL PICTURES are visual double-talk. Like verbal double-talk, they confuse and annoy. But *sharp, clear* pictures, with or without words, are the most compelling medium of all.

FOR 16 MM AUDIENCES of 100 or more people, there's only *one* way you can project sharp, clear pictures. That's with carbon-arc lighting . . . 4 times brighter, $\frac{2}{3}$ cheaper to operate than the next best source. And "National" carbon arcs are simple to operate; safe, silent, steady burning.

IF YOU USE or intend to use auditorium projection of 16 mm films for training, business, education or amusement, don't overlook this simple and economical way to add new vitality, color brilliance and realistic detail to your showings.

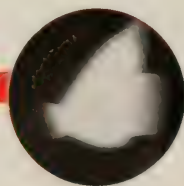
FOR 16 MM AUDITORIUM PROJECTION—THE "NATIONAL" CARBON ARC

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A Division of Union Carbide and Carbon Corporation
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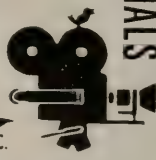
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
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Pennsylvania Railroad Premier Film for "Perfect Shipping Month"

★ The premier showings of *The Breaking Point*, new Pennsylvania Railroad training film produced by UNIFILMS, INC., coincided with Perfect Shipping Month observed during April.

The 16mm sound and color picture earned an Award of Merit from the National Committee on Films for Safety and was especially suited to the month set aside when shippers carry on a cooperative campaign with railroads for improvement of freight shipping and handling.

The Breaking Point shows how the Pennsylvania's workers are employing greater care in the handling of billions of dollars' worth of freight. Actual employees are shown working together to reduce loss and damage to goods in transit and increase safety to themselves. It shows the right way and the wrong way to do the job and emphasizes that the right way is the "good" way for employees, shippers and the railroad.

Wellington Fund Uses Sound and Slides for Shareholder Report

★ Stockholders of Wellington Fund in annual meeting in Philadelphia during the week of April 6 were given a preview of the newly-made sound and slide program — *The Story of Wellington Fund* — told in color with slides and a coordinated sound track.

The visual presentation was produced under the direction of A. J. Wilkins, vice president of Wellington Company. It is for use jointly with another visual program just completed by Wellington Company called *The Story of Mutual Funds*.

Mr. Wilkins said the two pictures complement each other. They were made, he added, for presentation before social and civic groups of various kinds. "Never before has there been so widespread a public interest in mutual funds," the Wellington executive went on. "These pictures have been designed to satisfy that need by presenting in arresting fashion the story of the industry generally and of Wellington Fund in particular."

News Reel Laboratory Will Film Day in Life of the Delaware Port

★ The life of a great sea port from morning until night will be the subject of a new film sponsored by the Delaware Port Authority and produced by NEWS REEL LABORATORY, Philadelphia.

The 16mm sound and color film will present the varied and colorful business of the Delaware Port, and the many ways in which the port is

interdependent on the surrounding industry. Executive producer will be Louis W. Kellman, and the picture will be written and directed by Paul Wendkos.

New Film Shows Small Business How to Seek Air Force Contracts

★ How small businessmen can secure Air Force contracts with a minimum expenditure of money, time and effort is the theme of *Small Business and the Air Force*, a new 22-minute sound film.

In the interest of building up a valuable source of potential suppliers for total mobilization or some similar emergency, the Air Force produced the picture to offer immediate help in communities throughout the nation. Further information on the film is available from the Small Business Officer at any one of the 24 regional offices of the Air Material Command.

Four Canadian Paint Companies Sponsor Picture on Paint Research

★ The story of paint—that thin film that protects and beautifies almost everything today—is told in a new color film, *Liquid Beauty*, written and produced by CRAWLEY FILMS, LTD. for four leading Canadian paint companies.

The 20-minute film dealing with advances made in the paint industry through research was jointly sponsored by the Canada Paint Company Ltd., Martin-Senour Company Ltd., the Lowe Brothers Company Ltd., and the Sherwin-Williams Company of Canada Ltd.

Liquid Beauty shows how ingredients are ground, mixed and tested, and how quality control and research assure the consumer consistently high quality merchandise for both home and industrial use. Designed for general public showings, the new 16mm film is available from any of the sponsors.

AVAILABLE

Supervisor — Film Production/
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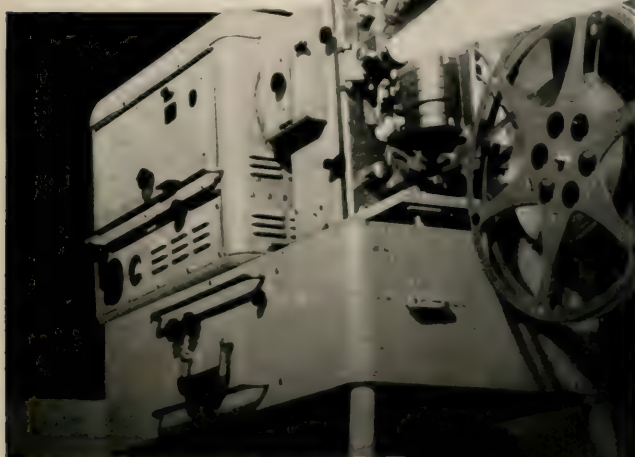
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A DELUXE 30-AMPERE ARC PROJECTOR—Produces up to 1600 lumens of light for brilliant illumination even in large auditoriums. Employs a lightweight rectifier for dependable delivery of power. Full 55-minute carbons eliminate frequent changes.



25-WATT AMPLIFIER—Plenty of power for distribution of high-quality sound to large groups.

PLUG IN ANYWHERE—Plug into standard 110-115 volt a/c outlet.



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Here are two professional arc projectors that assure big impressive pictures more brilliantly illuminated than ever. Ideal for industrial auditoriums, for colleges and universities, for large high schools, and for outdoor gatherings. They're built for portability and designed to give professional results.

FAMOUS RCA "Thread-Easy" FEATURE

In these new arc projectors, you'll find all the ruggedness and dependability of the famous RCA "400" projector—PLUS RCA's "thread-easy" film path. With RCA's time-proved "400" mechanism and RCA arc projection you've got a combination you can depend on.

For further information on the New RCA 16-mm Arc Projectors, check with your RCA Visual Products Distributor.

NEW DESIGN FOR PORTABILITY

The RCA Arc Projector disassembles into 5 easy-to-carry cases. It may be set up or taken down in less than five minutes. Supporting legs and connecting cables are stowed away, when not in use, in special compartments in the projector stand, which also houses the powerful, carefully engineered, 25-watt amplifier. This amplifier may also be used with existing permanent public address or sound system.



THE COMPLETE RCA LINE includes the times-on 16- and 85-mm sound projectors, intercom equipment, and sound systems.

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Camera Eye

WHAT'S NEW IN PICTURES

Films to Play Dominant Role At National Nursing Convention

♦ Fifteen films on a wide range of health problems will be shown during the first convention of the National League for Nursing in Cleveland, Ohio, June 22-26. The thoroughness with which motion pictures cover the health field, and the extent to which films can be used in planning a convention program are graphically illustrated in this projected schedule.

Among the subjects which films will cover are industrial health, public health nursing, mental health, poliomyelitis nursing, hospital administration, team relationships in nursing care, and the work of UN health teams. Comments of a guest speaker and audience discussion will follow each film showing.

Nurses, members of allied professions, representatives of nursing service agencies, nursing educators and nursing "consumers" will participate in discussions, panels, round tables and dramatizations during the convention. Dr. Alan Gregg, vice president of the Rockefeller Foundation, will give the keynote address on "The Opportunities Before Us."

Registration is \$5.00 for League members, \$6.00 for non-members, and \$1.00 for student nurses. Additional information about the convention can be obtained from the National League for Nursing, 2 Park Avenue, New York 16.

Latest in Texaco Farm Series By Audio to Feature Sheep

♦ Sheep will be the subject of the eighth motion picture in the series of farm films to be produced this summer by AUDIO PRODUCTIONS, INC., for THE TEXAS COMPANY.

These half-hour movies in color are used by Texaco as the feature around which hundreds of local farm meetings are held each year in every State in the Union. While the films are built around a story, they also contain much authentic educational material on farm subjects which in the past have included chickens, apples, beef and dairy cattle, farm workshops and hogs. This year, BUSINESS SCREEN nominated *Buckshot Goes to the Fair* as the outstanding farm film produced for an industrial concern.

L. S. Bennetts, who has produced the series for Texaco, was in Denver in April making preliminary plans to photograph the picture there later in the year.

Socony-Vacuum Employee Film Assignment to Cate & McGlone

♦ Production has started at CATE AND MCGLONE on a new employee relations film for the Socony-Vacuum Oil Company and its major affiliates.

The new film, tentatively titled WE, was written by Charles Palmer after an 18-month study of the company's operations. Its purpose is to acquaint the 65,000 members of the "Flying Red Horse Family" with the far-flung operations of their company, both here and abroad.

A six-month shooting schedule will cover about 15 states and upwards of 20 foreign countries. A generous budget is said to have been allocated for the color picture. It will be directed by Al Kelley, and John J. Hennessy of West-Marquis, Inc., will act as associate producer.

American Airlines' "Big Vacation" In Production by Dynamic

♦ DYNAMIC FILMS, INC. has begun production on its third film for American Airlines. Tentatively titled *The Big Vacation*, it will cover the beautiful California vacationland areas.

The new motion picture is part of the airline's expanding film program aimed at making available to TV stations and non-theatrical audiences entertaining and unusual travel films.

The Big Vacation was written by Tom Hughes and will be directed by Nathan Zucker. Dynamic said it plans "to produce a exciting and dramatic film that will be a far cry from the sun-sinks-in-the-west school of travel films."

Chrysler Uses Theatre Playlets In Announcing New 1953 Plymouth

♦ Currently on display in theatres throughout the world are a series of 17 theatre playlets produced in color by SOUND MASTERS, INC. for the Chrysler Corporation announcing the 1953 Plymouth.

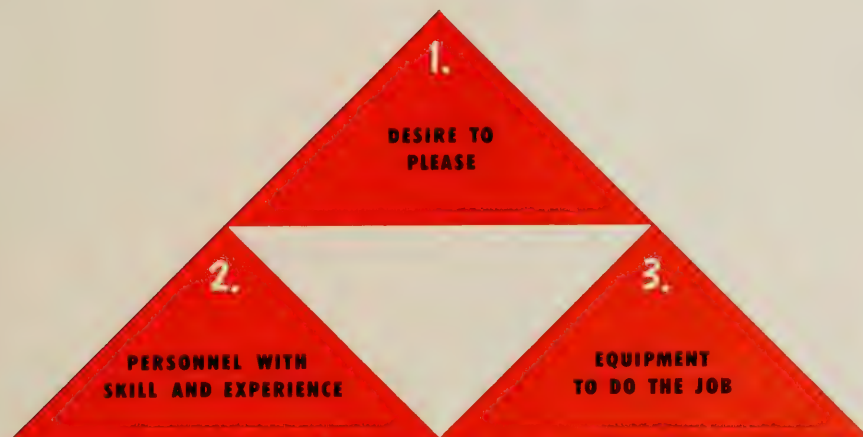
The films were shot in the Detroit area, and many scenes were made at picturesque Cranbrook School on the Booth estate.

At the same time William F. Crouch of Sound Masters was also directing a series of television film commercials which were used for one day only in announcing the new Plymouth. They were shown only on Dave Garroway's TV show "Today," and the company said that even with such limited usage the effects saleswise were excellent.

BUYERS USE BUSINESS SCREEN

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3 basic requirements:



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OUR NEW 16 mm LABORATORY BUILDING



This is the first large, fully-equipped, professional laboratory ever built for the processing of 16mm film exclusively. It incorporates every advanced facility for attaining the finest possible quality in 16mm black & white and color.

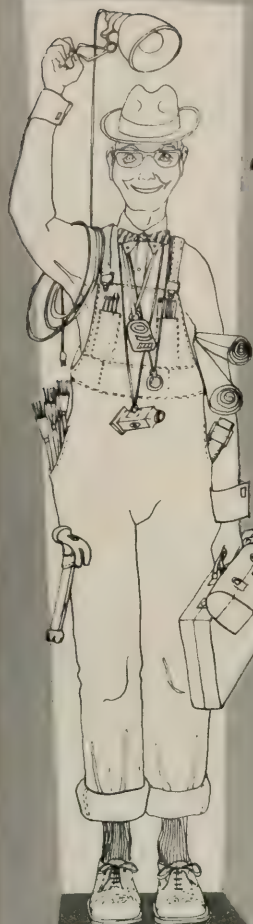


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Come prepared to
determine with us
exactly what the
film must ac-
complish.

Come prepared to
evaluate the fresh,
exciting ideas we'll
offer you.

Come prepared to
work closely with
some of the most
imaginative people
you've ever met.

Come prepared to
have your film
made a really
effective film
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Cleveland Business, Community Leaders Hear a Panel on Client-Producer Relations in Final Library Program

★ One hundred and fifty-two business and community leaders from Cleveland and nearby Ohio cities were members of the audience on April 27 at the concluding program of an eight-week film-lecture series presented by the Cleveland Public Library, arranged by the library's Film Bureau.

Topic of the final program was "Producer and Sponsor Responsibility in the Production of Motion Pictures" with O. H. Coelln, Jr., editor and publisher of *BUSINESS SCREEN*, serving as moderator for an outstanding panel of experts from three representative fields—the agency, the sponsor and the producer.

They Know the Business

David G. Adam, manager of the Film, Television and Radio Department of Fuller & Smith & Ross, Inc., represented the agency viewpoint; H. F. Brown, manager of the Visual Aids Division, Shell Oil Company and Hugh C. Ralston, supervisor of motion pictures in the Office of Public Relations, Ford Motor Company, represented the sponsor viewpoint. Ernest D. Nathan, vice-president, Caravel Films, Inc.; Robert E. Haviland, manager, Cinecraft Productions, Inc.; and L. T. Young, sales department, Wilding Picture Productions, Inc. ably presented the producer's side of this important subject.

Quincy Mumford, director of the Cleveland Library and host for the evening, gave a brief address of wel-

come. Showing of the newly-released Standard Oil Company of Ohio film *Freedom's Proving Ground* followed the panel presentation.

In charge of arrangements for the entire series was Virginia Beard, head of the Library's Film Bureau, assisted by Elizabeth Hundady of the Bureau staff.

Audience a Big Factor

Panel members spelled out the many important details which are essential to successful film production. The size of today's sponsored film audience, the many excellent processes and experienced facilities available and the full cooperation necessary between client and producer for achieving resultful films were cited by the speakers.

As a "pilot" program, this panel discussion was the first of its kind given to a representative community audience. Both panel members and audience representatives agreed that the important topic covered would be ideal program fare for a national advertising or agency association program or for any national trade group considering the current and widespread business interest in commercial film production.

Scheduled for Publication

Papers of the various panel members are now being reviewed for a comprehensive report scheduled to appear in an early issue of *BUSINESS SCREEN*.

HERE'S THE CLEVELAND PANEL (left to right): Robert Haviland, Cinecraft (foreground); Hugh Ralston, Ford; David Adam, Fuller & Smith & Ross; moderator Ott Coelln (standing). H. F. Brown, Shell; Ernie Nathan, Caravel; and L. T. Young, Wilding.

(Cleveland Library Photo)



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TAPE RECORDING



REVERE TAPE RECORDER—Takes dictation, records important meetings, speeches, inventory, production details! Reviews important points for sales or employee training. Permits sales staff to practice and improve sales technique. Doubles as an entertainer at company social affairs.

Model T-700—Brings you performance and high fidelity heretofore obtainable only in costly professional broadcast equipment. Exclusive index counter permits instant location of any part of recorded reel. Automatic "keyboard" controls. Full two hours play on each 7-inch reel of erasable, re-usable tape. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$225.00

TR-800—Same as above with built-in radio.....\$277.50

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T-10—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$235.00

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REVERE "16" SOUND PROJECTOR—Projects your sales story at its best! Brilliant, clear, natural picture and true "theater" tone. Lightweight and exceptionally compact—for easy portability from company to company. So easy to thread and operate—your beginning salesman will use it like an expert! 750-watt lamp brilliance; fast 2-inch F 1.6 coated lens. Complete with speaker-carrying case and cord, take-up reel, 1600' reel extension arm, instructions. **\$325.00**

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REVERE SOUND-MOVIE SYNCHRO-TAPE—Increases the value of your old silent films—by adding sound. Use films again and again by changing the message to fit each new business situation. Make revisions quickly, easily. Revere Sound-Movie Synchro-Tape is especially designed to enable you to synchronize picture and sound perfectly. One 5" reel provides sound for 800 feet of 8mm film or 1600 feet of 16mm film. Complete with Synchro-Reflector, directions. Per reel, **\$7.85**

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in color, black and white
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scoring and effects

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and dubbing,
magnetic, optical

TITLES

inserts, animation,
hot press, hand lettering
art

PRINTS

color and
black and white

EDITING

facilities and personnel

Portrait of a man losing his sole —

Both soles in fact —

This lad's worn out umpteen pairs of shoes
racing around getting his film processed.

Silly, isn't it?

When he slows down for a moment,
we'll tell him how his production work
can all be done at ONE location —

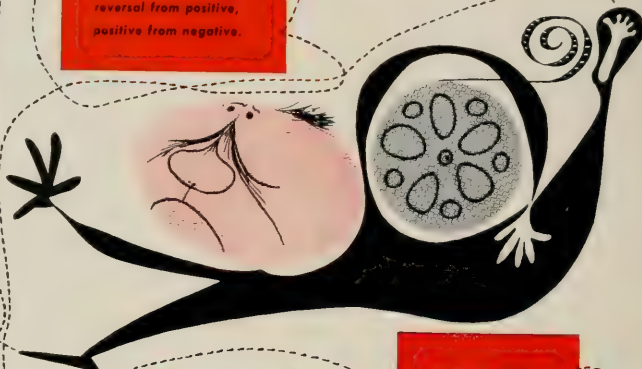
WITH UNDIVIDED RESPONSIBILITY

— and incidentally,

we'll show him how he can save

TIME — MONEY — WORRY

and shoe leather.



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THE OFFSCREEN Voice

LATE NEWS EVENTS AT PRESSTIME

Stereo Movie Coverage of Chicago Title Fight by R. G. Wolff Crews Make Film History

★ We were there when the Stereo-Cine cameras of Raphael G. Wolff made film history by taking three-dimensional motion pictures of the Marciano-Walcott world heavyweight title fight in Chicago on Friday, May 15. This is the first recorded instance of a sporting event being filmed for commercial release via 3-D. Although the brevity of the fight was certainly a disappointment to the producer, Nathan L. Halpern, there wasn't anything wrong with the stereo pictures.

Three dual-camera units were used, two of them were modified Eclair Camerettes and one unit was a pair of Mitchells. These stereo setups are also unique in their unusual portability. The Eclair units were set up at each side of the ring and the pair of Mitchells covered the entire arena from a vantage point about 50 feet from ring-side. John Boyle, A.S.C. and a veteran camera director, supervised the cinematography. Three stereo engineers, one at each camera station, handled the important work of calculating interocular and convergence for the camera crews.

The Stereo-Cine cameras are the result of development work initiated by Ray Wolff back in 1947. His cameras are currently doing major studio production work, including short subjects for Sol Lesser.

The fight films were ordered from Stereo-Cine on that basis. They were processed in New York City immediately after the bout and were back in Chicago for viewing by Illinois Athletic Commission officials, sports writers and the manager of the ill-fated Mr. Walcott. This showing offered conclusive evidence of the full count given the loser at 2:25 minutes of the first round when he was knocked to the canvas by the strong right hand of Marciano.

Chicago sports writers were enthusiastic about the stereo movies. The consensus was that this new technique might well bring a golden era for viewers of such events as basketball, boxing, etc. where close-up action particularly lends itself to stereo technique.

Three Utility Company Films Get Awards from Public Utilities Advertising Assn.

★ This year's winners of the Public Utilities Advertising Association's annual motion picture awards (classification 16 in this association's media grouping) were announced after presstime but we did a little type-squeezing in order to tell you that the Columbia Gas System, Inc. of New York; the Southern California Gas Company of Los Angeles; and the Citizens Gas & Coke Utility of Indianapolis were adjudged as having the best public relations motion pictures submitted this year.

Films are given a special media classification and judged by advertising executives on the basis of their technical quality and public relations value to the sponsor.



Well-filled tables of Festival guests shown at luncheon in Boston.

Boston Announces Film Festival Awards

ELEVEN MOTION PICTURES received top awards on May 2 at the Third Annual Boston Film Festival, sponsored by the Film Council of Greater Boston and held as a full-day event at the Sheraton Plaza Hotel in that city. First and second awards were made in four main classifications plus a first award made in the field of religious films, as a part of the adult education group.

Four industry-sponsored motion pictures were among the award winners. In the field of "industry films" a first award was given *Scotty Wins Her Wings*, produced by Cate & McGlone for United Air Lines. Second award in this group was given *Out of the North*, produced by MPO Productions for Nash Motors.

First award in the field of "adult education" films was given *Dark Interlude*, produced by the Newsreel Laboratory for the Overbrook School for the Blind. The film *Miracle on Skis*, produced by George Kraska, received the second award in this class.

Birds of the Prairie, produced by Martin Bovey Films for the Minneapolis Moline Implement Company received a top award in the field of "classroom films." This honor was shared by Walt Disney's *History of Aviation*, as a first place tie. *A Is for Atom*, produced by John Sutherland Productions for the General Electric Company, won the second place honors in this group.

Final classification at Boston was for films on "the arts." First award in this group went to *A Phantasy*, produced by the National Film Board of Canada with second place honors

shared by *Images Medievales*, produced by William Novick and distributed by A. F. Films, Inc. and *The Story of Chinese Art*, distributed by China Film Enterprises of America.

All selections were based on weighted voting by members of audience juries seeing the films selected from among some 250 entries.

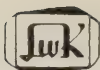
Presiding at the Festival luncheon was Council president Edward Palmer, New England Telephone and Telegraph Company. Reverend Cornelius Sherlock, Superintendent of Schools, Archdiocese of Boston, offered the invocation. High point of the affair was the talk by Dr. Arthur A. Allen and Dr. Peter Paul Kellogg of the Laboratory of Ornithology of Cornell University, who were introduced by the Festival Chairman, Mac Bougere, Radio Corporation of America.

Choosing as their subject *Stalking Birds with Color Camera and Microphone*, these nationally famous ornithologists described their experiences in photographing bird life and in recording many varieties of sounds. They demonstrated with color slides and recordings various bird songs in high, medium, and low keys, as well as frog sounds, and the sound of a thunderstorm.

On Tuesday evening, May 26, 1953, announcement of First and Second Award winners will be made publicly at an Awards dinner at the Sheraton Plaza Hotel in Boston. In recognition of the fact that only films of highest quality were shown at the Festival, producers and sponsors of all films used will be presented with either an Award of Merit or a First or Second Award, such as 11 top films will get.

OFFICERS AND GUESTS AT BOSTON FESTIVAL LUNCHEON included (l. to r.) Emile F. LeVan, U. S. Department of Justice, Council treasurer. Alan F. Lydiard, John Hancock Mutual Life Insurance Co., Council vice-president; Mrs. Muriel C. Javelin, Boston Public Library, Council secretary; Mac R. Bougere, Radio Corporation of America, Festival chairman; Dr. Arthur A. Allen, guest speaker; Edward W. Palmer, New England Telephone & Telegraph Co., Council president; Dr. Peter Paul Kellogg, guest speaker; John Brown, official city greeter; Monsignor Cornelius Sherlock, superintendent of Parochial Schools; and George Roghman, New England Film Service, Festival co-chairman.



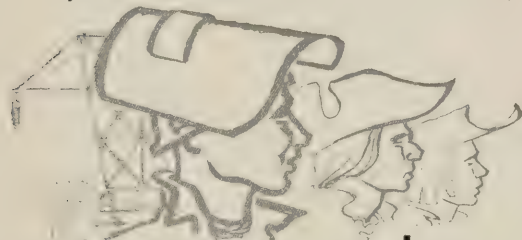


Louis W. Kellman PRODUCTIONS

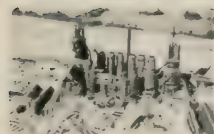
producing film for more than thirty years
announces with pride the release of its latest film

FREEDOM VALLEY

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"a milestone in Value."



Value—through the imaginative use of techniques which command audience attention . . .



Value—through extending utilization, increasing the audience potential of this film more than four million—without increasing budget . . .



Value—accomplished by the creative interpretation of progressive business thinking . . .

We build value into your films . . . regardless of budget
Write or Wire for Screenings

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PRODUCTIONS
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* Judge a Producer by the companies he keeps

Christophers Bring Story of Hogan's Comeback to the Screen in New Inspirational Sound Film

★ Golfer Ben Hogan, supported by a million dollars worth of acting talent, has emerged this month as the star of a new 16mm inspirational sound film.

Called *Faith, Hope and Hogan*, it was made on a golf course on the West Coast by Father James Keller and his Christophers, Inc. The Christophers, a unique, world-famed group, holds that individuals, working hard as individuals, can change the world into a better place.

Courage for Handicapped

Father Keller believes the Hogan story—one of the sports world's most amazing comebacks—will give courage to millions of people faced with handicaps. Hogan, nearly killed in a 1949 auto crash, came back from a hospital bed to regain his niche as one of the great golfers of all time. The film was shot without script. Father Keller's only advice to Hogan was to say "just whatever comes to mind."

The master golfer more than held his own in the movie with such masters of the ad lib as Bing Crosby, Bob Hope and Phil Harris. Others in the cast are homerun slugger Ralph Kiner and movie producer Bill Perlberg.

Via Television and 16mm

Perlberg, a millionaire movie-maker, played a spur-of-the-moment bit as Hogan's caddy. All the artists donated their talents for the movie, which was released on 75 of the nation's television stations the latter part of March and will also be available in 16mm for print cost via the Christophers' New York office.

Hogan, in making the movie, told Father Keller that he was able to make his comeback by "just working a little harder than he ever had before." He also made a disclosure that may come as quite a

shock to some of the nation's golf pros.

"There are hundreds of golfers who are as good or better shotmakers than I on the course," Hogan said the difference between being a great golfer and a champion is "all between the ears."

There's Hope and Crosby

"In tournament play," says Bantam Ben, "technical skill counts for 30 percent of the game. The other 70 percent is all management—between the ears."

Although Hogan gives the half-hour film an inspirational tone, it almost comes out a musical short—with Hope heavy on the comedy and Crosby likewise with the songs. Crosby sings two songs, "Accentuate the Positive" and "One Little Candle," both unofficial theme songs for the Christopher movement.

Jack Denove, an ex-New York sports writer turned moviemaker, produced and directed the movie. Wire or write The Christophers, 18 E. 48th St., New York City, for print cost and availability.

Be sure to ask about other Christopher films such as *Government Is Your Business* and *Atomic Energy Can Be a Blessing*, also available at print cost. * * *

Supplemental List of Films Cleared For Television Now Available

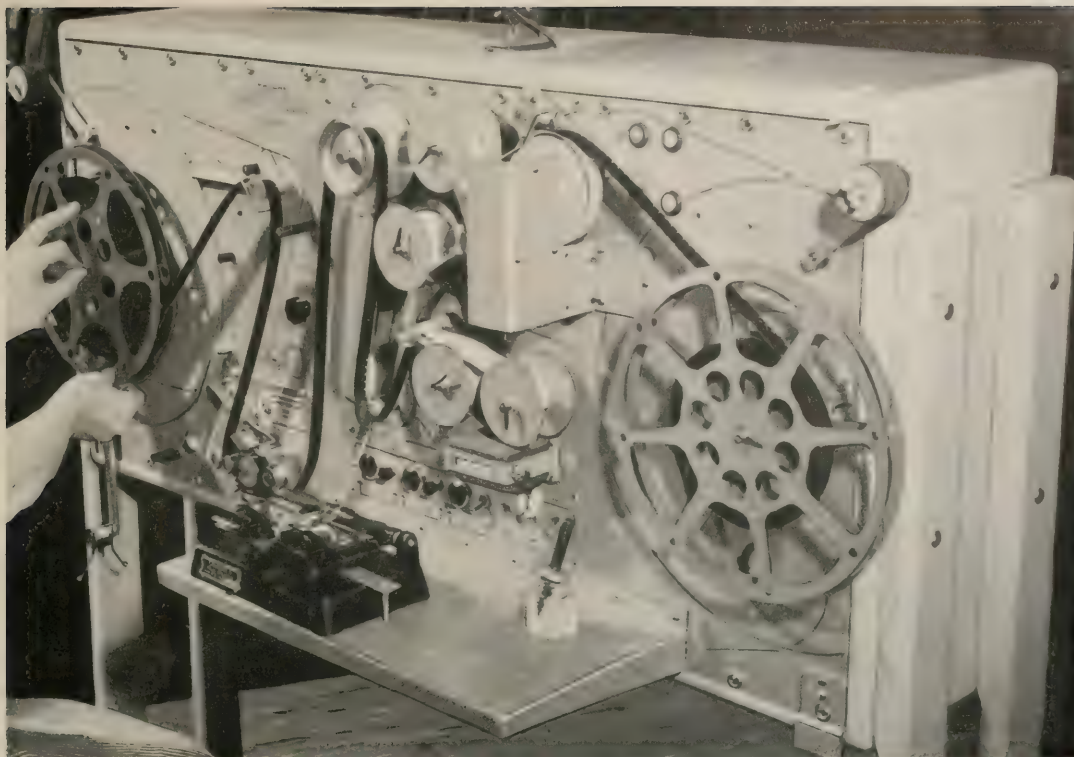
♦ The Committee on Medical Motion Pictures of the American Medical Association has announced the publication of a supplement to the list of health education motion pictures cleared for use on television. This supplement lists 38 motion pictures which have been cleared for television use since publication of the original list in 1951.

Copies may be obtained by writing to the Committee on Medical Motion Pictures, American Medical Association, 535 North Dearborn Street, Chicago 10.

★ ★ ★

Stellar talent is presented, as usual in this latest Christopher sound film. Shown at right (from l. to r.) are Bob Hope, Ben Hogan, Father James Keller (founder of The Christophers) and Bing Crosby in scene from "Faith, Hope and Hogan" now available in 16mm version.





ELECTRONIC FILM INSPECTION

... another important first for MODERN

27 Modern film exchanges are now being equipped with the Harwald Inspect-O-Film.

And so Modern again leads the way in adopting the most advanced equipment and methods for the distribution of sponsored films.

The system-wide installation of electronic film inspection machines follows two years of continuous testing of this equipment in two Modern exchanges. During that time we found that the Inspect-O-Film caught even the smallest film defect, enabling our film maintenance personnel to keep prints in top condition at all times.

Our use of this equipment is important to audience and sponsor alike. The audience can be sure that films from Modern will come to them without defects. The sponsor can be sure that prints distributed by Modern will have a longer life and that his investment in prints will be safeguarded.

*Think of
Modern first
when you think of
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20 mins.

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"WHAT DO YOU KNOW ABOUT NEW JERSEY?"

20 mins.

A color picture about a great State and its railroad taxation problem.

"WHERE MILEAGE BEGINS"

20 mins.

The story of the internal combustion engine and the modern motor car.

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10 mins.

10 mins.

10 mins.

10 mins.

10 mins.

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BUSINESS SCREEN

M A G A Z I N E

Films and the New Administration

CAPITOL COMMENT ON FILM PLANS, ADVISORS AND POSTAL RATES

WHERE DO YOU AND I and the powerful medium of films with which we work fit in the new picture of official, Republican Washington in this first critical year of a new administration?

Certainly the active role of citizenship which we exercised last fall has given way to a passive state of half-optimism, half-pessimism as the full complexity of our world and domestic problems has been thrust upon Mr. Eisenhower and his new appointees. We no longer expect the "miracles" of November but we had better do our utmost as good Americans to achieve some of the improvements we voted for.

For our part, there are immediate and interesting sidelights out of Washington this month with which film people are directly concerned. *There is also the aspect of active citizenship as it relates to our special field of informational films.* There is finally the matter of "special interest" and a strictly personal reaction to the plea for special privilege in the matter of lower postal rates on film shipments.

Item: The International Information Administration in the U. S. Department of State has been talking to the Screen Directors' Guild about the hire of 28 noted directors at the minimum weekly scale of \$550 per. These Hollywood notables are supposed to do a series of "documentary, propaganda films" for the campaign of truth to expose Communist falsehoods.

Opinion: A more incompatible set of circumstances could hardly be imagined than to put such a tremendously important mission on such a "big name" level at a "bargain rate," to be done as "studio contracts and time permit."

What a far cry this is from the kind of sincerity and simplicity our friends abroad deserve from us! If there is the slightest truth to this twice-confirmed story, it should be vigorously opposed if only to save the taxpayer from a sheer waste of funds. We are glad to report, however, that Dr. Robert L. Johnson, administrator of the IIA, is said to be enlisting the "active cooperation of the entire motion picture industry."

Let us say for the time being that the motion picture industry is also represented in New York, Boston, Philadelphia, Pittsburgh, Detroit, Chicago, St. Paul, and points west other than Hollywood. When the entertainment industry gives itself those Academy Awards it includes an item called "short subjects" but when these have been shown abroad at places like Edinburgh and Venice, not one of the illustrious directors named has ever had a factual film screened.

Item: The Kiplinger Washington Letter recently gave us businessmen a real chiding for "failing to work with the gov't administrator on rules and regulations . . . they won't come to Washington . . . won't bother to present their views, etc."

Opinion: In this business we *know* what's happening and some of the "top brass" in the new administration are equally at fault in this instance. They find it hard to forget that government needs the cooperation of *all* its citizens.

This medium of motion pictures and related visual aids is vitally important to a number of our Federal agencies and some of them spend a lot of time and money working with it. To the credit of the Roosevelt people, they reached out and asked Americans in all walks of life to come in and share their problem, to help with it and fore expected payment.

This is the sobering and vitally important reminder we lay before our new government. Remove the price tags on your requirements and permit your fellow citizens to exercise the highest privilege of an American . . . *to give the tithe of his experience and special skills as you find need for them* anywhere in government where the job can be done better in the national interest.

There is a big job to be done by films in the Post Office Department, throughout the Defense establishment, in Agriculture and Interior and in Mrs. Hobby's vast domestic structure.

There is no need to extend the bureaucracy to get fullest measure from this powerful medium of idea communication. Advisory committees and individual consultants can be drafted from the ranks of our executives. They have only one mandate: to do what is best for the country, though it may not be necessarily best for their personal interest. No good citizen would do less, especially in this critical period.

Item: A bill to apply book rates to the shipment of educational motion pictures is proposed. The support of all nontheatrical film users is being solicited to gain its passage and the resulting economic benefits to film uses.

Opinion: We share the view that non-profit organizations such as our schools and churches, medical societies, health groups should have this aid so that their films may do a better job for all concerned. *But no commercial or business sponsor should lift a finger on his own behalf for this measure.* Instead, we ask only that the Post Office Department improve its service of handling and delivery and offer our full cooperation to that extent.

YOUR 1953 CALENDAR OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops and Meetings of Interest to Film Sponsors and Users

MAY

May 22: Annual Stamford (Conn.) Film Festival, sponsored by the Stamford Film Council. (entries closed March 25).

JUNE

June 17-18: Sixth Annual Cleveland Film Festival. Hotel Carter, Cleveland Ohio. Screenings of sponsored and educational motion pictures during first two-day event with entries in 15 categories scheduled to receive "Oscars" as top selections of audience juries. Screenings deadline was April 9.

June 19-21: Pre-Conference Audio-Visual Workshop of the American Library Association. On the campus of the University of Southern California, Los Angeles. Registration fee \$5. Write Irving Lieberman, School of Librarianship, University of California, Berkeley 4, Calif. for details.

AUGUST

August 1-5: National Audio-Visual Convention and Trade Show. Hotel Sherman, Chicago. Joint meeting with members of the Industrial Audio-Visual Association tentatively scheduled August 4.

August: Edinburgh and Venice Inter- of more than 125 manufacturers, producers, and distributors of audio-visual materials in more than 32,000 square feet of air-conditioned exhibit space. Other organizations participating include Educational Film Library Association, Catholic Audio-Visual Association and the Film Council of America.

August: Edinburgh and Venice International Film Festivals. U. S. film entries cleared by the Film Council of America.

OCTOBER

October 13-15: Annual Fall Meeting of the Industrial Audio-Visual Association, Pittsburgh. Program Chairman, Ray Roth, U. S. Steel Corp.

NOVEMBER

November 1: Entries close for the 1954 Freedoms Foundation Awards, which include 16mm motion pictures. Write Freedoms Foundation, Valley Forge, Pa. for entry forms and award details.

EDITOR'S NOTE: How do you like this new special feature? The Film Events Calendar will be a regular service in all future issues. You are invited to submit data for possible listing in this department.

IAVA Holds Seventh Annual Convention

MEMBERS OF INDUSTRIAL AUDIO-VISUAL ASSOCIATION ELECT LEO BEEBE AS PRESIDENT. AWARD MERIT PLAQUES DURING EVENTFUL 3-DAY SESSION

MEMBERS of the Industrial Audio-Visual Association, national association of executives within industry concerned with audio-visual communication, have named Leo Beebe, Ford Motor Company, as president-elect. Mr. Beebe, who succeeds Dan Rochford, Standard Oil Company of New Jersey, the retiring chief executive, was elected at IAVA's seventh annual convention held at the Del Prado Hotel in Chicago on April 28, 29 and 30.

Tom Hope, General Mills, is first vice-president of IAVA for the 1953-54 term; Joseph Schieferle, Standard Oil (N.J.) second vice-president. Don Steinke, Dow Chemical Company, IAVA's secretary; and John Hawkinson, Illinois Central Railroad, IAVA's treasurer, were re-elected to serve third terms.

Regional Directors Named

Regional director-at-large for the new year included Fred McMullen (Hardware Mutual Ins. Co.) for the northern region; Frank Rollins (Squibb & Sons) eastern region; William Cox (Santa Fe Railway) central region; Richard Coneway (Humble Oil) southern region; and William Bailey (Mytinger & Casselberry) western region.

Members of the Advisory Council, heading principal committees of IAVA in 1953-54 are: membership chairman, Al Lytle (Raytheon); 1954 program chairman, John Powers (Illinois Bell); fall 1953 program chairman, Ray Roth (U.S. Steel); publicity chairman, William Reynolds (Ohio Bell); project chairman, Frank Brown (Shell Oil); technical chairman, Walter Burton (Minneapolis Honeywell); constitution chairman, Bill Pratt (AT&T.); past presidents' chairman, Dan Rochford; and historian, James Craig (General Motors).



RETIRING PRESIDENT *Dan Rochford* (left above) receives service plaque from past president *Gordon Biggar* of IAVA.

Fourteen new members were admitted to IAVA membership during the annual meeting just concluded.

Practical demonstrations of exhibit techniques, three-dimensional motion picture and slide production, magnetic tape reproduction, disc recording, loop film technique, script preparation, t.v. commercial production ideas, company film distribution and Visualcast and overhead projection methods were among the principal topics on the well-filled annual program agenda arranged by Charles Shaw (Armour & Co.), chairman of the 1953 program committee. Other members of the program committee included central regional chairman John Powers and past president R. P. Hogan (Kraft Foods).

The annual program was concluded with a practical demonstration tour of Bell & Howell's Chicago manufacturing facilities at which IAVA members saw how audio and

visual materials are applied in various departmental functions in that company.

Receives President's Plaque

In a traditional ceremony during IAVA's annual banquet, held this year in the atmospheric surroundings of Founders' Hall of the Saddle & Sirloin Club of the Stock Yards Inn, retiring president Dan Rochford received the presidents' plaque honoring his contributions to the organization. Gordon Biggar, director of public relations for the Shell Oil Company and a past president of IAVA, made the presentation.

Earlier in the three-day program,



PAST PRESIDENTS *Gordon Biggar* (left) and *Dan Rochford* (right) are shown above with IAVA regional director *Dick Coneway*, pride of the Lone Star state.

three long-time members of the organization were honored by the Service award. Plaques commemorating their services will be given to Don Steinke and John Hawkinson for their consecutive terms of office as secretary and treasurer, respectively, and to O. H. Coelln, Jr., publisher of BUSINESS SCREEN, one of the founders of the organization in 1946 and program chairman for both the 1951 and 1952 annual meetings.

Hear About Scripts, 3-D

Two of the many interesting events during the annual program were Oveste Granducci's luncheon speech on April 29 "How to Get the Most Out of Your Script Writer" and Floyd Ramsdell's illustrated talk on "Third Dimension and Its Promise" given later on that day.



KRAFT'S *R. P. Hogan* (left above) is shown with past president *Bill Bastable* (center) and Shell public relations' chief *Gordon Biggar* at I.A.A.

Mr. Granducci's experience as a professional scripter whose organization has served both producers and sponsors for many years, gave his remarks a hard-hitting practicality. The many contributions which business film script writers can make toward successful productions were enumerated. Their dependence on complete frankness, on thorough co-operation within the sponsor's organization, and in follow-through during actual production were cited by the speaker.

Tells 3-D Film Problems

Floyd Ramsdell is a veteran Eastern producer of industrial films and a pioneer in three-dimensional film equipment and techniques. The difficulties currently besetting Hollywood film companies were illustrated with particular emphasis on the lack of standards and inadequate equipment often being employed.

Important emphasis was given the extremely close tolerances required for accurate focus in all three-dimensional production. Standard equipment was not deemed acceptable for professional production, according to the speaker, who pointed out that both camera and projection equipment had to be especially



NEW IAVA MEMBERS below are *Tom Marker* (left) of the Chrysler Corporation and *D. G. Treichler* of the Socony-Vacuum Oil Company (NY). (Business Screen photos)



HOSPITALITY HOUR during IAVA's annual meetings at Chicago's Del Prado Hotel brought together (left to right) members *Hugh Ralston* (Ford); *Mike Ritt* (Combined Insurance); *Bill Reynolds* (Ohio Bell) and *Ed Purrington* (Ford).

adapted in order to fulfill business' expectations, particularly in the field of motion picture production.

Another special demonstration on the program was "The Seminar Looped Film Training Technique" as applied in recent Socony-Vacuum Co. films and other uses. Robert Dakir, Seminar Films, New York

of Alcoa, International Harvester, United Airlines and many others were visited during the tour.

This special program event was concluded with a visit to the Chicago Area Aircraft Warning Filter Center located in the museum buildings.

"Let's Look at Color" an illustrat-

IATA MEMBERS VISIT MUSEUM OF SCIENCE & INDUSTRY



A GUIDED TOUR OF CHICAGO'S MUSEUM OF SCIENCE & INDUSTRY to observe the many audio and visual techniques was an IATA convention event. In the center foreground above are (l to r) L. P. Yunker, (Ill. Bell); Bill Reynolds (Ohio Bell); John Powers (Ill. Bell); D. G. Treichler (Socony); and Louis Goodman (Pan-American World Airways).

City made this presentation in an evening program on April 28.

A guided tour of the many visualized exhibits at Chicago's famed Museum of Science and Industry was one of the outstanding special events. Following a luncheon address by D. M. McMaster, director of the Museum, IATA members visited the nearby building where a myriad of audio and visual exhibition techniques were explained under the supervision of Mr. McMaster and other Museum officials. Film theatres and motion picture exhibits

1953 MEMBERSHIP CHAIRMAN is Raytheon's Al Lytle, shown in the picture below.



ed talk by Phillip M. Chamberlain, Eastman Kodak Company: "Your Voice Is You" a live demonstration technique presented by Sabina Morrissey, Illinois Bell Telephone Company representative; and "How to Increase the Effectiveness of TV Commercials" a talk by Charles Standard of the National Broadcasting Company were other contributions to the IATA annual program.

Prize Nash Film Shown

Numerous film showings were featured. Opening event on the program was a showing of Nash Motors' "Out of the North," deemed by many as the "film of the year." Opening keynote of the meeting was delivered by IATA member O. H. Coelln, Jr. who delivered a challenging address on "What's Ahead for Business Film Sponsors."

Practical demonstrations on tape and disc techniques were made by Robert Van Behren, Minnesota Mining & Manufacturing Co. who illustrated new ideas on "Sound Recording on Tape and Film" and by Joe Wells, RCA Victor Division representative who presented "Disc Re-

(CONTINUED ON PAGE 62)



AT A MUSEUM FILM SHOWING, here (foreground, l to r) J. W. Morrison (Socony); Louis Goodman (PAA); Walter Burton (Minn. Honeywell); others in background include Jos. Schieferly (Esso); Gordon Biggar (Shell); O. H. Peterson (Standard Oil, Ind.); Al Lytle (Raytheon); Frank Rollins (Squibb); Tom Hope (General Mills); Dan Rochester (Esso). A magnetic film technique was demonstrated.



AS D. M. McMASTER, DIRECTOR OF MUSEUM OF SCIENCE & INDUSTRY explains (extreme right, with hand upraised) IATA members get expert counsel on modern exhibit techniques involving both audio and visual media during guided visit through the Museum's many halls in Chicago.

AMONG IATA MUSEUM VISITORS SHOWN BELOW are Paul Peters (Socony); Marshall Barnes (Bemis Bag); Harvey Plants (Air Reduction); Glenn Rohrbach (Deere & Company) and at extreme right, H. F. Brown (Shell Oil's visual aids manager) and A. L. Morrison (Socony) (acum).





"INFLATION" HELPS CLARIFY public understanding of the economic dangers involved for all.

EMPLOYEE FILM PROGRAMS for both plant and office workers continue to gain favor with U. S. business. These showings are usually held on a "Weekly Movie Day" basis at noon hour or between shifts. The use of industry-sponsored films has been a major factor in building these programs but other sources help supplement and enrich the employee program.

For authoritative information on subjects of national interest, for example, there are the ready-made sound films of Encyclopaedia Britannica Films. For news, sports, cartoons such sources as United World (Castle Films) and Walt Disney films are suggested. They're comparatively inexpensive and give real "balance" to any plant show. Here are some specific film ideas for the program planner:

EB Films' New Film on "Inflation"

★ Inflation is a problem which both employees and management are definitely concerned with but they don't always understand its cause or cure. The EBFilm *Inflation* defines the situation and explains it in terms that anyone can understand.

A war or defense crisis brings about inflation, the film explains, because the supply of money is increased at a time when there are fewer goods on the market. The effective cures mentioned are measures which decrease the money supply while increasing productivity. This 17-minute color film may be purchased for \$100.00 or rented from any regional EBFilm library.

Competition and Big Business, also produced by EBFilms, analyzes the relationship of big business to competition. The film places big

COMEDY SHORTS featuring Abbott & Costello are available for plant movie day programs.



Film Fare for Employee Showings

GOOD DISCUSSION FILMS OR WIDE VARIETY OF LOW-COST SHORTS AVAILABLE

business in its proper perspective alongside other forms of enterprise, and considers its bearing on entry into the market and technological progress. The problem of monopoly is discussed in terms of public interest and social responsibility. Prints of this 20-minute color film sell for \$170.00. It may also be rented for preview.

Two Encyclopaedia Britannica Films released last year help fill the almost continuous need for new training material on human relations in business. *Office Courtesy* and *Office Teamwork* both dramatize office situations which require thoughtful action.

Techniques for meeting and working with people both in and out of the company, and the



COLORFUL CARTOONS such as the "Woody Woodpecker" series help lighten the noon hour screen.

art of meeting "face to face" over the telephone are effectively explained in *Office Courtesy*. In addition the importance of courtesy and thoughtfulness is pointed up, and the employee is shown how his attitude can have considerable effect on the company's business.

Cooperation, a keystone in any business organization, is revealed as the important basis for relationships between employees in *Office Teamwork*. Representative situations illustrate the many times when teamwork is necessary, and demonstrate the effect cooperation, or the lack of it, can have on company morale and business.

Each film is 12 minutes long and is available in black and white, \$50.00, or color, \$100.00. Prints may be rented from any EBF library. For the address of the one nearest you write the home office, 1123 Central Avenue, Wilmette, Illinois.

Sports and News on Castle Releases

★ United World Films, Inc. provides short films on sports adventure and news which give a lift to film programs that may be long or overly serious. Besides football parades and films of championship fights, there are titles on boat and automobile racing, water stunts, rodeos and an array of thrill-seekers of all types.

Fishing Thrills and *Fishing Fun* are two films on a subject of wide interest. They provide scenes of the kind of sport that working men don't often get over a week end. Coming at the end of a program that may have been heavy on education or advice, these short subjects are invaluable for "balance" in the film program.

Short Newsreel Fills Out Programs

News Parades and *Historic Films* offer material that can often tie in closely with the theme or purpose of the featured motion picture. *News Parades* are available for every year since 1938, including 1952. They treat the headlines of the year and graphically demonstrate the urgency of many situations.

The MacArthur Report, *Crisis in Korea*, *Victory over Germany*, and *Japan's Surrender* are factual films of general interest that audiences appreciate. In the same way, films of famous people, places and events almost fifty years ago can bring back memories that point up the main idea of the program.

For purely entertaining interludes in film programs, United World's Castle Films include color cartoons of Woody Woodpecker, Andy Panda, Mighty Mouse and many others. They also have live action shorts starring Abbott and Costello and W. C. Fields.

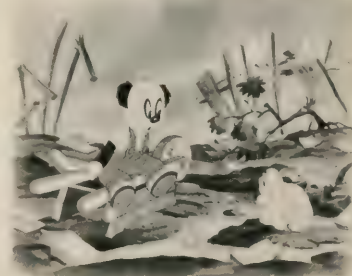
These shorts can round out a film program and often make it more effective. Most United World titles which fill this need are available in silent editions for \$9.75 or sound de luxe editions for \$21.75.

For a complete catalog of these and other United World subjects write the company at 1445 Park Avenue, New York 29 or call your nearest photographic dealer or film library.

Walt Disney Subjects Are Available

★ From the magic pen of Walt Disney have come cartoon subjects holding a unique place in the history of motion pictures, and award-winning

LAUGHTER EASES TENSION along the production lines — use cartoons like Andy Panda.





"COMPETITION AND BIG BUSINESS" is the title of a new EB Films' sound film now available for business audience groups on a preview rental or outright purchase basis. (see article)

live action films which won him widespread acclaim. Many of his productions are available in 16mm and as part of any film program they can add the touch that changes "just another movie" to a "real show."

Three of the factual reports on the human and funny side of wild animals from Disney's True-Life series are available for non theatrical showings.

Seal Island is a story of the intimate family life of seals on the Pribilof Islands in the Bering Sea. Each summer these polygamous seals return to the mist-enveloped reefs to battle for wives and raise families. Bull seals, bachelors, cows and cubs, all assume human-like places in the island society as the story develops in plot-like fashion from strictly candid scenes. It may be rented from Association Films, Inc. or from Walt Disney Productions, Non-Theatrical Film Division, 2400 W. Alameda Avenue, Burbank, California.

Some Outstanding Nature Study Films

Beaver Valley, which won the Academy Award in 1950, shows the wildlife around a beaver pond going through the everyday business of courtship, housemaking and staying alive. As in *Seal Island* candid scenes are combined into a story-line that builds to a climax almost like a well-acted play.

Stop motion and time lapse photography were applied to a small plot of ground in *Nature's Half Acre* to bring to the screen a fascinating drama of the struggle for existence among tiny beings. Nature's balance and the survival of the fittest are followed from the re-birth of spring to the coming of winter.

RKO Radio Pictures, Inc., 1270 Avenue of the Americas, New York 20, is distributing both of these films.

Examples of other Disney films available for company and group showings are these recently released subjects:

The History of Aviation is an 18-minute cartoon story of the development of the air plane from the Wright Brothers' first fateful attempt to the modern racing plane. *Disney Cartoon Parade Number One* is a 26-minute series of the antics of some of his most famous characters—Mickey Mouse, Donald Duck and the rest. Among the 9-minute cartoons available are *Clock Cleaners*, *Bone Trouble* and *Donald and Pluto*. ☐

STANDARD OIL (INDIANA) HOLDS PRESS PREMIERE FOR "MIDWEST HOLIDAY"

THE RIGHT COMBINATION of an entertaining color film, an ideal preview setting and good hospitality came together recently when the Standard Oil Company (Indiana) held a press showing of their first travel film *Midwest Holiday* at Chicago's Kungsholm Restaurant. Screening of the film took place in the acoustical perfection of the Kungsholm's Opera Theatre and

was highlighted by short talks given by Conger Reynolds, director of the company's Public Relations Department and by Don Campbell, assistant director, who supervised the film project.

This kind of event can pay real dividends in launching a worthwhile public relations picture. Standard's press showing was an effective demonstration of public relations at its best. ☐



HOSPITABLE PREVIEW HOSTS were Conger Reynolds, public relations director (left) and Wesley I. Nunn, advertising manager, Standard Oil.



PRODUCER-CLIENT GREETINGS were exchanged by Jim Constable and Jim Kellock of Wilding Pictures (l to r) shown above with Mr. Reynolds.



SCREEN WRITER John Davenport (left) is pictured above with E. L. Gordy of Standard Oil and Robert J. Regan of the Chicago American.



WGN-TV STAFFERS Elizabeth Bain, Gene Filip and Myrtle Stahl discuss the new picture with Don Campbell and B. L. Patton of Standard Oil.



DISTRIBUTION EXPERT Dick Hough of Modern Talking Picture Service (left) shown with Standard's Don Campbell.



TRIBUNE COLUMNIST Anton Remenih (left) is shown above with Ed Wilson of the Trailer Couch Manufacturers' Assn. (Also see p. 50)



When Experience Counts, Atlas Has It

FOUNDED IN 1913, MIDWEST FILM COMPANY REACHES ITS FORTIETH YEAR

Left: scene from an early farm bureau picture made in the 20's.

IN A BUSINESS where experience counts, the 40 years of sustained, creative production which have just been attained by the Atlas Film Corporation, midwest producer, is a pretty formidable total. For Atlas' history dates back to 1913 when an enterprising young businessman turned a school supply concern into the sale of educational films and soon thereafter began the production of sponsored films.

You can get quite a few reels of historical footage out of those early Atlas files. Sponsor names like Moline Plow (1916) and the first of a still-existent series of films for the U. S. Bureau of Mines flicker by at the old "silent speed." That first USBM film, incidentally, was made for the Willard Storage Battery people in 1919. Some 34 years later, Atlas led the list of Bureau of Mines films in audience popularity with seven of the first 10 films—totaling millions in circulation last year.

In these years of activity, a film maker uses a lot of people and names like Tyrone Power (an Atlas bit player some years ago) are on the record. But it is the technical achievements which lend most to the field and to its clients. In 1926, for example, Atlas filmed the first interior scenes lighted with incandescent lamps, especially manufactured at Nela Park by General Electric. These early 2500 watt lamps were made with hand-turned filaments.

But it is the people who make studio history and through 33 of these 40 years of what Atlas rightly calls "filmaturity", cameraman Harry Peterson has continually served to earn a rightfully deserved title of industry pioneer, shared at Atlas

by vice-president Al Bradish, in charge of production now, but an Atlas veteran of 25 years.

Yesterday's production records showed such names as the Kansas Gulf Company for whom Atlas made what is probably the country's first shareholder's report picture, an eight-reeler turned out in 1920. Atlas was serving such present-day film users as Swift & Company (1925); Studebaker (1927) and its relationship with Phelps-Dodge Corporation dates back to 1938.

Today, there is a little of the mustiness of history about the bustling, modern sound stages and laboratories at 1111 South Boulevard in Oak Park. Through the past five years, a continuous program of modernization and development work under the direction of Larry Mominee, Atlas' general manager, and his executive staff, has made possible high quality standards in both sound and picture reproduction. Sales contact responsibilities, including creative development are handled by vice-presidents Fred Barber and Edward Schager (15 year men), in charge of sales. The company's swiftly-expanding activities in television are under the supervision of v.p. Norman Lindquist. James A. Cucca is in charge of Atlas' active slidefilm department.

Sharing the awards received by such well-known Atlas' films as *Arizona* (Phelps-Dodge) is the National Committee on Safety honor recently given the Clark Equipment Company's film *Safety Saves!* This year's Nash Motors' sales meeting presentations are Atlas film productions. Other well-known clients include Allis-Chalmers Manufacturing Company; Amana Refrigeration, Inc.; Austin-Western Company

(three color motion pictures); J. I. Case Company; Hotpoint, Inc.; Inland Steel Company and Zenith Radio Corporation.

Balance is a keynote of the 1953 Atlas organization. Production activities are well diversified among motion pictures, theatrical short subjects, television commercials and slidefilms. Not only these but also complete and integrated "package" programs including printed instructional materials have been done for such clients as the U.S. Air Force and Marathon. Where speed is essential, Atlas' control of its facilities "from script to screen" is a real asset to its clients. An example of the timeliness possible was dramatically illustrated during the weekly production of the *All American Game of the Week* football television packages wherein Atlas crews filmed a leading football game each week and delivered to television stations by the Monday following each Saturday's big game. Sponsors of this series included Ford and Pontiac.

There are some important footnotes to this brief report on a veteran filmmaker. Technical items would certainly include mention of the most modern camera equipment; of complete 16mm and 35mm RCA sound recording; of an up-to-the-minute film laboratory, expert in color processing and printing.

But the closing words should also mention co-operation and integrity. For Atlas has achieved "filmaturity" through hard-won years of experience and in these later years of repeated service to many of the same clients, this midwestern film studio has demonstrated its readiness to do an even better job in the next four decades. ■

TODAY, IT'S FILM FOR TELEVISION at Atlas, too. A scene during production of Pure Oil t.v. films featuring "Mr. Wizard" (Don Herbert).

COMPLETE STUDIO FACILITIES, including sound, have been modernized to meet the many varying needs of business and t.v. film sponsors.



3-D Dividends

STEREO AND WIDE-SCREEN RESEARCH
MAY PROFIT BUSINESS FILM USERS

BUSINESS STANDS to earn some nice dividends from the present era of active experimentation in both sight and sound means of communication. The harvest of 3-D, wide-screen, magnetic reproduction of sound, negative-positive and color process development may yet be fruitful.

3-D is doing fine via *still picture* reproduction and the advent of the new Triad projector last month bears ample witness to its excellence and to the important quality of *safe travel for the business user*. The only hitch is in getting good stereo slides on a commercial basis. But 3-D motion pictures are still a 35mm theatrical baby with certain exceptions. Let's tally up the "ifs" on this topic:

Three-dimensional motion pictures based on the use of Polaroid viewing glasses require synchronized, inter-locked projection equipment. Two projectors plus interlock apparatus, etc. limit possibilities to permanent or semi-permanent installations such as fairs, convention exhibits, company showrooms.

Wide-screen "dimensional" pictures, such as Cinerama, have depended on multiple projector installations reaching the large curved screen area and multiple speakers scattered around the audience for the stereophonic sound effect. The 20th-Century Fox' wide-screen method (Cinemascope) simplifies the technical apparatus required to a single wide-angle projection lens matching a similar camera adaptation.

16mm possibilities of wide-screen, with its panoramic effect, are *nearing* reality. At least one lens manufacturer is coming along on the problem of a matching pair of 16mm wide-angle lenses for both camera and projection. Here again, all prospective audiences will need to have *new wider screens* plus the wide-angle projector lens attachment.

Confusion is meanwhile still rampant in the theatrical industry. Pity the poor entertainment theatre owner who is being told to line up at the right for his polarized 3-D installation, plus X-thousands of viewers, for X-thousands of dollars and to also line up to the left for his wide-screen apparatus, requiring redesign of the entire front section of his theatre. And in the same ear he is hearing that his studio sources are about to dump their 2-D pictures for immediate millions from the television field, which will then be in a still better position to knock him for an economic loop! As if he wasn't already groggy!

If you want to have fun, make some dandy stereo slides. Flick them into a handy viewer or project 'em big as life. Add some good sound via a playback unit or tape reproducer and scatter a few speakers around the room. You'll be the life of the sales meeting or the department store demonstration!!

But *until* 3-D movies and/or "wide-screen" emerges from the laboratory phase, are *practical and available* for 16mm audience use, don't overlook *today's* big audience. ☐



Tragic results in "Safety Saves"

Safer Material Handling

CLARK SHOWS "SAFETY SAVES"

★ A new training and safety film for industrial truck operators has been produced by the Clark Equipment Company. The new 30-minute 16mm sound motion picture, titled *Safety Saves*, was filmed at on-the-job factory and warehouse locations. It dramatically illustrates the "do's and don'ts" of safe driving, and shows the cause of most truck accidents and how to avoid them. For truck owners who want to reduce accidents and cut damage-to-goods, the new film will be a valuable training tool.

The "villain" of *Safety Saves* is Willie the Cowboy, a lad who drives his fork truck like a hot-rod. Willie is the kind of driver who doesn't look where he's going, ignores overhead clearance, and parks his truck in the middle of busy aisles. In other words, Willie is a menace—to fellow employees, to the goods he's handling, and to himself. The narrator of the film patiently tries to teach Willie the error of his ways, and he nearly succeeds. But unfortunately, before Willie finally learns his lesson, he makes one mistake too many. Poor Willie is carried away from the last scene on a stretcher. The wonder of it is how he lasted as long as he did.

Along with these horrible examples of how not to handle a fork truck, the film shows the safe, correct method. Besides fork truck operation, *Safety Saves* contains instructions for operators of towing tractors and hand trucks.

Industrial truck users were enthusiastic in their acceptance of Clark's "Safety Saves" booklet, published in 1951. The *Safety Saves* film was produced in response to hundreds of requests from truck users who expressed the need for a driver training film. *Safety Saves* has been available on a free loan basis since March 1st. For a booking order form, write the Clark Equipment Company, Industrial Truck Division, Battle Creek, Michigan. ☐

EYES FRONT, WILLY! This lad is headed for trouble in "Safety Saves."



Color Revolution

NEGATIVE-POSITIVE COLOR PROCESS
PROMISES BETTER DEFINITION

by Courtney Hafela

SPONSORED INDUSTRIAL FILMS face a revolutionary improvement within the coming year. The new Neg-Pos. color processes have had this impact on the theatrical film industry and now, as sponsors see the dramatic results of direct reduction 16 mm. release prints and, as commercial producers learn to handle their production, they are going to increase the scope and value of our industry.

Quality is the big reason Neg-Pos. is going to change our habits and thinking. Shadows that, all too often, have been lost to blackness will now be transparent and clear due to the great latitude inherent in the new film. Highlights hold a new graduation unobtainable with any 16 mm. reversal material. Products can be accurately rendered and because of this will be featured with less fear in sponsored films. The fashion, textile, and other industries that rely on style and color will be able to get consistently good reproductions of their products, and therefore will utilize films more and more for direct selling purposes.

More Sales Power With Good Color

The increased definition obtained by printing down from thirty-five mm. brings texture and detail up to where they can create emotional stimulus in selling with films.

Negative-Positive printing can be controlled more easily and with more accuracy than reversal to reversal, so release prints should have all the professional brilliance that previously has been limited generally to the theatrical screen's imbibition prints.

Although the sulphide sound tracks now used in Kodachrome printing have been greatly improved, the silver sound track in Neg-Pos. releases should be considerably better, and of more adequate density, increasing the overall audience illusion.

Realism and Natural Qualities Aid

Naturalness and realism can be obtained not only from the great latitude and more normal color contrast, but from the increased speed of the negative. An ASA of 32 has been prophesied for the new Eastman Tungsten negative due in late May. (Eastman expresses it as 150 ft. candles of light needed at F:2, 24 frames of a 180° shutter.) The two emulsions available today have a rating of ASA 16, and both Eastman Kodak and Ansco feel that speed increases are in the offing. Of course this can mean a more candid approach to picture making, those borderline scenes always just out of reach before can be successfully tackled, plant interiors with existing light. (—I have recently seen a 16 mm. print of a scene made with existing light of a large railroad terminal interior . . . the ramifications are endless.) Industrial personnel are handled easier under the lower light levels: processes and large

(CONTINUED ON THE FOLLOWING PAGE)

REVOLUTION IN COLOR:

(CONTINUED FROM THE PRECEDING PAGE)

expenses of machinery photographed more economically.

This is the answer to dual release problems. Short subjects for theatrical release can be edited from normal sponsored films, greatly increasing the public relations value of what our industry can offer the film sponsor. 35 mm. prints can be made for showing in local theatres where the industrial sponsor has plants and personnel, thus reaching the employees' whole family and community. And the quality of the color will be of a calibre comparable with the rest of the theatrical offerings—theatre owners will be glad to have and show such releases.

Real Asset for Color TV Programs

Color television, they say, is just around the corner. The value of Neg-Pos. sponsored films is easy to see. The definition and good color contrast is going to make them in great demand immediately and far sighted sponsors will reap a harvest of tremendous audiences "for free." The difference between this material and the 16 mm. reversal of the past will be greatly emphasized on the color TV screen.

The residual value of the color negative material for stock and resale use will remain high for several years until a large backlog develops. Since the theatrical industry seems headed toward 3-D or wide screen standardization, the market will be somewhat limited, but again color TV will be a tremendous user of any and all color material. In storing color material, however, one will have to allow for the instability of the dyes. Of course this will be improved as time goes on, but, as of the moment, the storing qualities of developed color negative stock are slightly poorer than Kodachrome. This means an estimated life of two years, with good storage conditions, before noticeable degradation sets in. Valuable material should be protected by making B & W positive separations, which of course can be stored indefinitely.

Perfect Definition for "Wide Screen"

There are rumblings of "wide screen" interest already in the sponsored film field. At least one firm has announced development work on anamorphic lenses for the industrial field and certainly this will make a dramatic display for expositions, conventions, etc. Here again the increased definition of the 35 mm. color negative will show to good advantage. Any "wide screen" process that uses a single strip of film, such as Cinemascope, Vistarama, etc., compresses a wide area horizontally on this single width. When projected, this normal film width suffers tremendous horizontal enlargement, far more than with conventional projection. Thus definition and grain assume proportionate importance. As wide screen by nature and cost will be for larger audiences, hence larger screens, 35 mm. color negative will be essential.

What are the drawbacks? Cost is the first thing always mentioned, but I feel there is a great deal of misunderstanding in this department due to a too traditional approach. There are ways the smaller producer and sponsor can

(CONCLUDED ON PAGE SEVENTY-FIVE)

Producers Form National Association

AMERICAN ASSOCIATION OF FILM PRODUCERS ELECTS FIRST OFFICERS

MAKING STEADY PROGRESS toward national affiliation of business film companies, the newly-formed American Association of Film Producers, Inc. has elected George Becker, vice-president of Vogue-Wright Studios, as its first president, James Kellock, Wilding Picture Productions' v.p. will serve as vice-president of the new producer's association; Joseph Betzer, Sarra, Inc., is secretary; and Lawrence Mominee, general manager of Atlas Film Corporation, is treasurer.

Directors-at-large are George Finch, vice-president of The Jam Handy Organization (Detroit); Fred Niles, vice-president of Kling Studios (Chicago); and Reid H. Ray, president of Reid H. Ray Film Industries (St. Paul). 14 companies were included in the original charter membership represented at the organization's first annual meeting in Chicago on February 24.

Atlanta, Philadelphia and St. Louis

In addition to the above-named, Beeland-King Film Productions (Atlanta); Berlet, Anderson & Marlin, Inc. (Chicago); Cinecraft Productions (Cleveland); Condor Films, Inc. (St. Louis); The DeFrees Company (Philadelphia); Mervin W. LaRue, Inc. (Chicago); and Producers Film Studio (Chicago) are representative charter members. Size of companies represented included some of the nation's smallest and highly-specialized studios as well as several of the nation's largest companies specializing in all phases of audio and visual communication.

For his contributions as consultant during the formative stages of the association, O. H. Coelln, publisher of BUSINESS SCREEN, was made an Honorary Life Member.

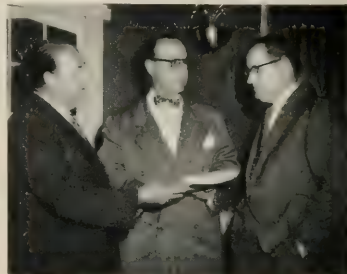
In a statement outlining the broad goals of the AAFP, the following purposes were adopted as a preamble to its constitution and by-laws:

(1) to inform business, government and educators of the advantages and values of industrial, business, and educational films and other audio-visual aids.

(2) to foster and promote continued ethical relationships in all matters between producers and their clients.

(3) to advance the quality standards of motion pictures, slide-motion pictures, sound slide-films and other visual aids for industry, business and education.

(4) to foster and maintain a good standard of



AAFP DIRECTORS (left to right) are Reid H. Ray, secretary Joe Betzer and treasurer Larry Mominee, shown at Board meeting.

labor practices and good relations with various recognized crafts engaged in the film industry.

(5) to form a truly representative industry group to place at the disposal of government, as required, the qualified facilities and special skills of our experienced industry to further the National Defense and National Security.

Producers Invited to Contact Secretary

Other producer organizations with similarity of interest in national relations are being invited to contact the AAFP secretary, Joseph Betzer at the organization's designated first headquarters'

AMERICAN FILM PRODUCERS' BOARD (left to right) includes Joseph Betzer; Lawrence Mominee; Fred Niles, James Kellock, Reid H. Ray, and George Becker. Director-at-large George Finch was absent.





PRODUCERS (l to r) above are Jim Kellock, Frank Balkin, Fred Niles and proxy George Becker.

address, 16 East Ontario Street, Chicago 11, Ill. A general meeting of the membership is scheduled for mid-June.

A Film Report on Smog Research

Sponsor: Stanford Research Institute

Title: *The City that Disappears*, 30 min., color, produced by Graphic Films Corporation.

★ In years past the Air Pollution Research Division of the Stanford Research Institute has issued an annual report in book form to be read by a few technical men in the field. This year something new was tried, and a wide audience will see a sparkling film version of the Division's usually dry report on research.

The report, called *The City that Disappears*,



is on a study of the Los Angeles smog problem. An opening cartoon sequence manages to explain what smog is and the conditions that cause it in an understandable and interesting way. Then the film goes into a live action demonstration of the cause of smog and the research that is taking place.

The film, as a research report, offers no easy solution to the smog problem, but limits itself to explanations of the difficulties inherent in smog control due to the unusual atmospheric inversion of the Los Angeles area, and other causes.

Wide distribution of the film in the Los Angeles area is a certainty. It has already been shown in a few theatres and is expected to reach more, and eventually television. It is also being used by industrial organizations and scientific groups.

The City that Disappears is available from the Stanford Research Institute, Palo Alto, California.

A Second B & O Picture Promotes Juvenile Safety Campaign

Sponsor: Baltimore & Ohio Railroad.

Title: *Close Call for Jimmy*, 15 min., color, produced by Stephen Fitzgerald & Co., and Unifilm, Inc.

★ In the past two years, a million and a quarter school children in over four thousand schools along the Baltimore & Ohio's right of way in thirteen states have seen the company's film, *The Happy Locomotive*. Although quite inexpensive to make, the slide-motion picture has not only won awards from the National Safety Council and the Venice Film Festival, but has achieved its purpose in reducing juvenile trespassing on the B&O by 75% in the last two years.

The Happy Locomotive is being joined this year by a sequel, *Close Call for Jimmy*, which is similar to the first film but designed for slightly older children. It tells about young Jimmy, who is fascinated by trains and gets into some trouble



before he learns to stay away from the tracks. In the end, he tries to stop some boys who are tampering with a switch, and almost loses his life, but is saved in the nick of time.

The film portrays a number of safety tips aimed at capturing the attention of school children. It shows the dangers of throwing missiles at trains, placing obstacles on tracks, shooting at signal equipment, playing on the right of way, or climbing on freight cars and installations in railroad yards.

The film is shown in schools by a uniformed B&O patrolman who gives a short talk before the screening. Then the pupils are given an illustrated booklet which carries the railroad safety message in a style designed for youngsters.



PROPELLER CLUB AWARD for film "The Master Element" was presented by James G. Lyons, Jr., national secretary (right) to Chester C. Thompson, president of The American Waterways Operators, Inc. shown at left. The award was made by the Club at the Port of St. Louis.

American Waterways Operators Tell Story of Saving Water Resources

Sponsor: The American Waterways Operators, Inc.

Title: *The Master Element*, 30 min., color, produced by Mode-Art Pictures, Inc.

★ The first documentary film produced for the American Waterways Operators, Inc., national association of the barge and towing vessel industry, was largely instrumental in winning for it an award from the Propeller Club for "bettering the public understanding of the importance of the inland waterways and the American Merchant Marine to the national economy and defense."

The Master Element is an exciting picture story of how the American people are conserving, controlling and utilizing their water resources. Captured on film are the romance of the rivers, the fearful force of the flood, and the spectacle of the great harbor.

Animated panoramic effects on a continental scale show the glory of man's conquest of this force of nature, and the magnitude of modern river transportation.

The Master Element has traveled from coast to coast via television, and 20 color prints are fully booked for a month in advance. The film is available on a free loan basis from the American Waterways Operators, Inc., 1319 F. Street N.W., Washington 4, D.C.

Typical of sequences in "The Master Element" is this scene along New Orleans Waterfront.



GM Visualizes the Woman's Viewpoint

"HOME AT THE WHEEL" PRODUCED BY ROBERT DAVIS TO AID WOMEN DRIVERS

AUTOMOBILE MANUFACTURERS have long recognized that women are becoming an ever more important factor in influencing or actually making the family decision on what kind of car to buy. This is true, sales researchers have found, not only in such pre-supposed feminine prerogatives as color, style and upholstery, but also in the purely mechanical functions of the car. Today, automotive engineers have developed dozens of new advances, like power brakes, power steering and automatic transmissions, and, if pleasing women drivers is not entirely at the back of the engineering minds, the effect on the woman at the wheel is not inconsiderable.

Too Few Films Aimed at Audience

Knowing the "power of women," automobile advertising makes a special appeal to distaff readers. Yet, with few exceptions, films made by car manufacturers have never been designed particularly for women, or, even made on subjects that are normally preferred by women. For instance, General Motors has some fifty or more films in active distribution on such subjects as mass production, popular science, human relations, sports, and only two or three Frigidaire-sponsored films which might be thought of as planned particularly with women audiences in mind. Ford has 20 or 30 films on the automobile industry, Americana, vacation lands, etc., but none particularly for the lady customer, and this is equally true of such other film sponsors as Nash, Studebaker and Chrysler.

It is not because there is any dearth of women's audiences that the automotive industry has seemed to avoid them, film-wise. There are some 7,500 women's clubs in the U. S., most of which are equipped with projectors and many of which use films regularly in their programs. In addition, women probably make up a good 50% or more of all other film audiences, including Junior Leaguers, PTA's, Eastern Star, and the many women's auxiliaries.

There are indications, however, that this anom-

alous situation is about to change. One important step was General Motors' decision to make a film (which may be the forerunner of a series) planned for that much maligned—and touchy—section of the automotive public—the Woman Driver.

Good Psychology Plus Real Technique

The new film, produced by Robert Davis Associates, is *Home at the Wheel*, 14 min, b/w, a driver-education training subject that combines a psychological approach with an authentic technique. GM recognized that the film required more than average preparation in dealing with such a delicate subject. In spite of all the nice things that insurance statistics prove about the safety record of women at the wheel, there are some weaknesses in driving techniques that seem to be predominantly feminine. And women have themselves recognized this—enough so that GM has had numerous requests from women's groups asking for material that would help them master driving problems as easily as they master the mechanics of the kitchen or the office typewriter.

Two Specific Problems Are Met

Among the troubles encountered by women drivers, according to their own responses to GM's field research, are parallel parking and inadequate planning ahead in traffic. The story of *Home at the Wheel* is aimed at showing women how to strengthen their driving techniques in these two spots where they often err; and to dramatize the lesson so that the film would make stimulating entertainment for women's clubs, PTA's and television.

The psychological theme that faulty attitudes, cause many accidents is introduced through action and dialogue. But the positive aspect is stressed not the negative. Good driving is due to a self-confident, well-adjusted attitude about driving as well as definite skills that can be learned is a better way of stating the purpose of the film. While the action intimates that the psychological aspects of good driving are as im-

portant as the techniques, it makes its point through audience participation in a realistic situation. The word "psychology" is never mentioned.

The documentary technique makes each situation real. It permits the feminine audience at which it is aimed to identify itself with the "heroine" and her problems. Roberta Zechiel, well-known woman script writer, was engaged for the film, and several women editors were consulted to insure that the feminine viewpoint would be observed and maintained throughout.

Specific instruction in parking and planning ahead are included in the film. And the word "included" is an accurate description. The lessons were neither dragged in nor featured. The title, *Home at the Wheel* was chosen because women naturally would like the comfortable feeling they enjoy at home to carry over when they're driving the family car.

Filmed Entirely Along the Highways

Home at the Wheel was made entirely on location. GM and the producer decided that while this might multiply the production difficulties (it was photographed mostly outdoors in Westchester County, New York, during the short days of last December), it would also fortify the impact. The GM plant in North Tarrytown handled all the automotive problems while the town officials of the Tarrytowns and White Plains cooperated in attending to traffic and policing.

The story follows the driving problems of a young housewife. She uses the car constantly, acting as chauffeur for her husband and children, marketing, going to school, meeting trains. Yet she hasn't achieved the same mastery of her car that she exercises over her household. One day after she has taken her husband to the railroad station and dropped her children at school, she picks up a friend for a shopping tour and makes two serious errors. She makes a left turn from the right hand lane and delays traffic while trying to park parallel. The unpleasant encounters with other drivers and her doubts of her own driving ability make her irritable until her husband points out how ably she handles complicated household appliances.

She Masters Her Driving Faults

Next day while going about her daily chores she idly picks up a toy car belonging to her son. She uses that car to teach herself how to overcome her driving faults with her husband's voice acting as a friendly prompter. With renewed confidence, she meets her husband and friends at the station. As she makes the necessary sharp turn, her husband compliments her on her driving.

The picture observes a couple of driving faults in other cars seen in the film—speeding and jumping the red light. Without emphasis, but unmistakably, these are driven by those old practitioners of the rapidly passed stop light—men. This should warm the ladies' hearts.

Some of the driving scenes were shot through the rear window of a new Pontiac Catalina, used in the film, with the camera on a mount in the car trunk from which the deck had been removed. Attached to the rear bumper was a little trailer that held a generator to power lights inside the car. This combination of natural and artificial light was used in all of the sequences

(CONTINUED ON PAGE SEVENTY-TWO)

Here's the special camera mount used in filming "Home at the Wheel," new General Motors' film.





"Dark Interlude" Story of Blind Wins a Top Award at Boston

Sponsor: Overbrook School for the Blind.
Title: *Dark Interlude*, 30 min., color, produced by News Reel Laboratory.

★ One day, a few years ago, a teenage boy was injured in a shooting accident while out hunting wild turkey. After several agonizing weeks of waiting in the hospital, he was told he would never see again. Blindness could have completely ruined the boy's life, and it almost did.

How the boy found a useful and productive place for himself in the world is the true story of the Overbrook School's fine new film, *Dark Interlude*, which will soon be released for first showings in the Philadelphia area.

Joe Talbot, in the film, was almost resigned to a life of doing nothing, being perpetually under someone's care and forced to live on charity. In his deep depression, he was brought to Overbrook, one of the oldest and most famous schools for the blind in the country. Through his experiences, the picture shows a good deal of what blindness means and how many people overcome part of its handicap.

Dark Interlude is not intended to raise money for the school, nor is it meant to pat the school on the back for its methods as much as to try to form a little different attitude about blind people among the general public, with some emphasis on prospective employers of blinded people. The film explains that the only thing blind people have in common is their blindness, but otherwise are as individual as each one can possibly be.

At Overbrook, boys walk about the grounds easily, using memory and the real "sixth sense" that warns them of objects in their path. They play a variation of baseball, rolling the ball from pitcher to catcher, batting and fielding, almost unbelievably to us, by sense of sound. With a keen sense of touch, they learn mathematics, geometry, biology, geography, etc. using models for understanding the inter-relationship of objects, shapes, land masses and numbers.

Overbrook people have found good jobs in almost every field of industry and the arts. *Joe Talbot*, in the film, for instance, is now a skilled machine shop mechanic.

The actors in *Dark Interlude* are all students and teachers at Overbrook. *Joe Talbot* is actually Robert L. Showmaker. His story is a true one and he plays his part with skill and sensitivity — under the direction of Paul Wendkos of News Reel Laboratory. 📽

Announced as a Festival Winner

★ At presstime, *Dark Interlude* was announced as winner of first award among adult education films at the 1953 Boston Film Festival held May 2.

Studebaker Birthday

THREE NEW PICTURES TO OBSERVE CORPORATION'S CENTENNIAL YEAR

★ On its 101st year, the Studebaker Corporation is about to embark on a concentrated film program belatedly celebrating its centennial and encompassing three motion pictures. 1500 prints ordered to date, and a strong, well-organized distribution program. The company has spent an estimated half million dollars for production and prints and expects to sign contracts with a large film distributor shortly that will literally saturate the country with Studebaker films. In fact, the company estimates that it will reach 25,000,000 people during the next twelve months.

For this investment, Studebaker has received three movies, all varying in technique, which, if a little lacking in the deftness of the company's new Raymond Loewy-designed 1953 models, are excellently produced and certainly reflect the sizable budget that was put into them.

30-Minute Technicolor Film a Feature

The "big" picture of the group is a 30-minute Technicolor film, *The Studebaker Story*, produced by Screen Gems, Inc., and not a little reminiscent of the recent *DuPont Story* epic of the chemical family. It starts in the Studebaker brothers' blacksmith shop in South Bend 101 years ago and follows the company's fortunes to the present. It's lush, and it's real Hollywood.

Another film in the simultaneously released group is Louis de Rochemont's *Family of Craftsmen*, 30 min., b/w, which shows the private and working lives of the Bokon family who are typical of the thousands of family teams that have always been a Studebaker tradition. It's a corking show as long as the dozens of Bokons hold sway but chills as it winds up with a scene of a thousand employees grimly singing the "Studebaker Song" from tightly clutched song sheets.

Tells Story of Dealer Relations

Beyond a Promise, 30 min., b/w, another Studebaker film, shows how the family relationship carries over among the company's dealers. The film, produced by Apex Film Corporation, combines a dramatic plot with what the producers modestly believe to be "the finest photographic sequences ever made of manufacturing processes."

Hero of the picture is a young veteran who is reluctant to enter his father's automobile sales business in a typical American town. As the Studebaker story unfolds, he becomes intrigued by the realization that the auto dealer is the essential link between the public and the thousands who work together to supply the nation's highway transportation.

Studebaker's three films were a project of the company's public relations firm, Hill & Knowlton, Inc., and were supervised by Film Counselors, Inc. 📽

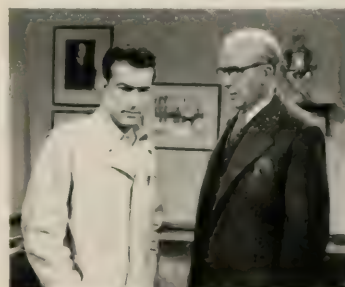
Distribution: national distribution of the Studebaker Centennial films is to be handled by Modern Talking Picture Service via its nationwide network of film exchanges.



THE STUDEBAKER STORY features this scene of J. M. Studebaker riding with Robert Cornthwaite, his motor-minded son-in-law.



BROTHER-OWNERS of H & C Studebaker blacksmith shop receive 25 cents from their first customer for shoeing a horse. ("Studebaker Story")



A YOUNG VETERAN discloses to his father his indecision about continuing in dealer field in "Beyond a Promise."



DOCUMENTARY FILM "Family of Craftsmen" shows "Pop" Bokon who perpetuates a company tradition of craftsmanship and pride in product, passed along from father to son.



Camera closeup on the Intertype film

Revolutionary New Fototsetter Demonstrated in Intertype Picture

Sponsor: Intertype Corporation.

Title: *A New Era in Printing*, 35 min., color.
produced by Loucks & Norling Studios in collaboration with Michel-Cather, Inc.

★ Intertype's new motion picture, *A New Era in Printing*, which was shown for the first time last month at the American Newspaper Publishers Association Conference at the Waldorf-Astoria Hotel in New York, presents the revolutionary Fototsetter photographic line composing machine.

The picture begins with an explanation of the growth of the various branches of the graphic arts. It shows that offset printing in the last quarter century has increased ten times in size, compared to a 10% growth for other methods of printing in the same period.

This phenomenal growth of offset also created an urgent need for a better means of producing type for offset, and for other plate-making means. While photographic typesetting is not a new principle, having been developed as long ago as 1894, available machines have not previously been considered commercially practical. But recognizing the need for wide scale photographic typesetting, Intertype developed the Fototsetter which seems to overcome old problems with the system completely.

The picture shows just how the Fototsetter machine works and how it handles various sizes of type, insertion of pi characters, and how it is readily adaptable to existing composing room operating and servicing personnel.

A New Era in Printing also shows how the product of the machine is used in various sections of the graphic arts, which include not only lithography, but gravure and letterpress as well. It demonstrates the steps that are saved by this new method, such as reproduction proving, storage of heavy metal, breaking up of forms, retouching of enlargements and many other operations which, up to this point have been necessary in the production of printing from overall plates.

The film shows clearly the good quality of Fototsetter composition through the use of enlargements which compare Fototsetter composition with that of conventional reproduction proofs. Many examples of printed pieces using type set on the Fototsetter and photographs of Fototsetter installations throughout the U.S. are also shown.

Technical animation and related straight photography explain the complexities of automatic justification, one of the principal features of the Fototsetter, as the film shows. ☐

A FILM SERIES THAT WINS AWARDS AND SPEAKS LANGUAGE OF ITS AUDIENCE

Safety First is Trucking's Goal

ASSOCIATION OF AUTOMOTIVE MUTUAL INSURANCE COMPANIES PRESENTS
TRAINING FILM PROGRAM THAT HELPS INDUSTRY MAINTAIN SAFE RECORD

WHEN THE STAFF of the Accident Prevention Department of the National Association of Automotive Mutual Insurance Companies was given the assignment of producing a series of training films for commercial vehicle drivers, a set of specifications was laid down, to wit:

Each film must be complete within itself and cover one specific facet of safe truck operation.

Each film must be long enough to cover the topic adequately, yet short enough to be used at a half-hour meeting, with plenty of time left for discussion.

The films must teach safe truck operation without preaching safety.

The films must speak the language of the truck driver without picturing truckers as an uninformed and uncultured group of slang-speaking ignoramuses.

The instruction provided by the films must come from the mouth of a man who looks, talks, and acts like a truck driver, and not like a college professor or radio commentator.

The films must be "accepted" by drivers, hold their interest, and at times be humorous without resorting to puns, clichés, low humor and bad grammar.

The films must, besides providing information on how vehicles can be operated safely, show management the latest techniques of instructing drivers.

Each film topic must be produced in two versions—35mm sound slidefilm and a 16 mm sound motion picture with some slide sequences, with one script with modifications serving both.

This was a big order. Were it not for the fact that no training films for commercial vehicle drivers were then available, and the fact that training-aids of this type were sorely needed, it

is doubtful that the task would ever have been undertaken. But it was undertaken, and today a series of ten films covering practically every driving situation which confronts a trucker is available to anyone who is interested, anywhere. The film topics run the gauntlet from "how to drive safely through a busy intersection" to "what to eat to avoid fatigue."

Produced in 16mm and as Slidefilms—

In order that no one would be unable to show one or more of these films because he did not have the right projection equipment, each of the films was produced in two versions—one a standard 35mm sound slidefilm (approximately 60 frames with a 12-inch one-side play record) and the other a 16mm sound motion picture in which a few still scenes were employed to keep the production within the relatively low budgetary limits.

So skillfully was the slide-motion technique used in the motion versions in a majority of the films the still scenes escape notice entirely. Insofar as film footage is concerned, the films average about 80% motion with most of the voice synchronized with the action.

Encourages Use of "Driver Trainers"

In preparing the format for the first film of the series, *Caution At The Crossroads*, it was decided to use the films to promote the use by trucking companies, of "driver trainers." This technique of providing instruction to commercial vehicle drivers was developed by Professor Amos E. Neyhart of The Pennsylvania State College. It is a relatively new procedure in truck transportation circles. This accomplished one of the objectives of the films, that of having the instruction come from a truck driver and not from a cultured off-screen voice. In most companies using them, a driver trainer is a seasoned operator who has the confidence and respect of other drivers, and who can boast of a long accident-

A WORRIED DRIVER confides in "Andy Meyers" about his safety problems.



ANDY VISUALIZES his points in a scene from one of the 10-part film series described above.



as told to BUSINESS SCREEN
by Dick Bennett

free record. He is in no sense a supervisor. He is a teacher of drivers who instructs recruit drivers and corrects the driving faults of old hands.

After preparing an acceptable script for the first film, the staffs of the Vogue-Wright Studios and the Mutual Insurance Association set out to find a Chicago actor who "looked, talked and acted" like a truck driver and who was so deeply rooted in the Windy City that he would not be leaving before the Series was completed, a period of at least three years. Such a man was found in George Cisar, a radio and television performer who met all the specifications perfectly. George became "Andy Meyers," and appeared as a "driver trainer" in each of the ten films. So thoroughly has the name "Andy Meyers" been established in the trucking industry that many people telephoning or writing about the films refer to them as "Andy Meyers films."

How to Handle Employee Meetings

By using a driver trainer in each of the films, it made possible the accomplishment of another of the purposes of the films, that of showing management new techniques of getting across safety messages and instructions to drivers. For example, in *Caution At The Crossroads*, Andy Meyers used the lecture method, employing such teaching aids as charts, graphs and diagrams.

In the film on backing, *Danger In Reverse*, Andy directed his instructions to a driver who had just backed into a post on the company lot. In the film *Too Fast For Conditions*, which relates to speeding, Andy used (in person) a nationally known traffic authority, Col. Frank M. Kreml of Northwestern University Traffic Institute, to convince a driver who had had an accident at night in a rainstorm, that legal speeds can be too fast under certain conditions.

The Safety Director of the American Trucking Associations, Inc., G. D. Sontheimer, was used by Andy as a "guest lecturer" at a drivers' meeting in the film about tailgating, entitled *Too Close For Comfort*. The ATA is putting on a continuous campaign against this prevalent practice of "riding bumpers."

Accident Review Board in Action

In the film about the hazards involved in driving on the wrong side of the street, *Wrong Side Suicide*, an accident review board meeting was the gimmick used to lay the groundwork for a safety lesson. At this meeting, a magnetic board with toy automobiles was used to demonstrate an accident. After the meeting, Andy took a ride with the driver involved and discovered that he had unconsciously driven on the wrong side of the center line a half-dozen times during a short trip.

In the film which has for its purpose the instruction of drivers on what to do at the scene of an accident, *What Happened?* a driver appealed to Andy for help in making out an accident report. The instruction is provided through the assistance Andy gave this driver.

The opening scene of *Looking For Trouble*, a film relating to a driver's responsibility for the



HELPING THE TRUCKING INDUSTRY maintain good safety records is "Andy Meyers'" job in this hard-hitting series of educational films now in widespread use.

care and maintenance of his vehicle, shows a driver locking horns with the superintendent of maintenance because of something which wasn't fixed. Andy appears in the nick-of-time, acts as a peace-maker, and proceeds to straighten out the pugnacious driver regarding preventive maintenance, actually showing how the inspection of a vehicle is made.

In *Mind Your Manners*, a film on driver courtesy, Andy carries out the Big Boss' orders that he make gentlemen out of some of the cowboy drivers in the outfit. This was brought about because the Boss observed one driver driving like a maniac. Andy gets the driver's side of the story as they lunch together and then took a trip with the accused, pointing out how easy it is to be courteous.

Improved Habits Save a Good Driver

The film *Dark Daze* relates to night driving hazards, and opens with the announcement that a driver, who was about to be fired three years before because of his accident record, was to receive his three-year no-accident award. The film shows how Andy helped this driver achieve that

award by correcting his eating, sleeping and driving habits.

The final film of the series, *Split-Second Survival*, shows Andy employing audio-visual projection equipment to get over to drivers, at a drivers' meeting, the fact that those who know what to do in an emergency situation (like having a front tire blow at high speed) come through unscathed.

Award Record Shows Value of Films

That these films accomplish their objectives is evidenced by the fact that four of the 10 films were given awards by the National Committee on films for Safety—two first Places, one Award of Merit, and one Honorable Mention. The films winning First Place Awards were *Caution At The Crossroads*, and *Dark Daze*. *Wrong Side Suicide* was given an Honorable Mention, and *What Happened?* an Award of merit.

If that isn't enough, they can pull from the files some letters that attest to the fact drivers not only liked what they saw in these films, but want more of the same. Those who worked on the films are particularly proud of a letter received from an official of a federal agency which operates hundreds of trucks in Chicago. This official stated that during the two months following the showing of the films *Danger in Reverse* there were 50% less backing accidents among the trucks operated by this agency. Such testimonials come frequently.

Another encouraging sign that the films are doing the job for which they were intended and are valuable instruments for training can be found in the fact that the same insurance company executives who authorized the production of the training films for commercial drivers recently authorized a new series of films to be used to instruct police officers in the latest traffic control and accident prevention techniques. This

(CONTINUED ON PAGE SEVENTY-THREE)

A DRIVER TELLS his story as associates help to eliminate needless accidents.





REPORTER DALE BENNETT gets an assignment from his editor to write about mid-America . . .



THREE STARS are (left to right) Andy Leigh, Kay Marlyn and Charles Flynn who play leads.



YOUNG DANCERS and musicians at famed Interlochen glimpsed in a "Midwest Holiday" scene.



TOM SAWYER'S HOME brings back memories of Mark Twain in another scene from the picture.

Standard Oil Presents "Midwest Holiday"

COLOR TRAVEL FILM OF MIDWEST ATTRACTIONS HAS TOP AUDIENCE APPEAL

Sponsor: Standard Oil Company (Indiana).
Title: *Midwest Holiday*, 27 min., color and sound, produced by Wilding Picture Productions, Inc. Distributed by Modern Talking Picture Service, Inc. in 15 midwestern states only.

★ There's a happy family atmosphere throughout the colorful scenes of *Midwest Holiday*, first travel motion picture to be sponsored by this veteran film user, the Standard Oil Company (Indiana). From advance booking reports, this 27-minute trip through the tourist attractions of fifteen midwestern states will provide a lot more family happiness among the thousands in 16mm and television audiences who are destined to see it.

It's Good Entertainment for Family

"Good entertainment" is the keynote of *Holiday* and its primary emphasis is on that theme with a minimum of "commercial" and a lot of human interest, scenic wonders, historical and modern events. There's a romantic angle in the light plot story on which the travel sequences are arrayed but its the scenery that gets top-billing and deserves it.

The film story itself begins in a Chicago newspaper office, and moves along the Lake Michigan dunes—until boy meets girl. From the cool, refreshing waters of Lake Michigan the grass

sprinkled sand dunes fade off into forests. The groves of trees at Interlochen are filled with music and form a setting for dancers.

Pioneer Places and Modern Cities

An old water wheel in Indiana tells of the hardships and the enterprise of the early pioneers. Restored log cabins at New Salem in Illinois recall the great place in history held by Abraham Lincoln. The wide sweep of the Mississippi brings back the old river days, and Mark Twain's immortal Tom Sawyer and Huck Finn.

The modern buildings of Kansas City and the tall white tower of the state capitol at Lincoln, Nebr. contrast with Boot Hill and the dangerous early days of Dodge City, Kan. White-faced Herefords show the progress made in beef cattle since the longhorns of only a few-score years ago and oil wells sprout on the capitol lawn in Oklahoma City.

Through the Rockies and Tetons

Farther west are Pike's Peak, and the Rockies. Trail Ridge Road, two miles high, winds among snow-streaked peaks, with the dark timberline marking the mountainside below it.

The majestic Tetons tower above the Wyoming plains, their steep sides rising from the waters of wooded lakes. Pine trees frame a gem-like

view of Jackson Lake and the mountains behind it.

To the north are the sights of the Yellowstone in a green setting of virgin stands of lodge-pole pines. Here are boiling pools of deep sapphire; the white falls, plunging into the canyon; and Old Faithful itself, sending its plume as high as a sixteen-story building.

There's a Romantic Angle, Too

After traveling for thousands of miles through the magnificent American scenes, a young foreign correspondent might well turn from the glitter of Paris to the job of interpreting America—especially if on his trip he finds a girl who loves the middle west in which she grew up.

As a public service entertainment film—containing no advertising—*Midwest Holiday* is suitable for showing to a variety of groups—youth, church, civic, school, patriotic, fraternal, and many others interested in travel.

Like other company motion pictures, *Midwest Holiday* is available free on request from each of Standard's 28 sales field and 5 refinery offices serving the 15 midwestern states where the company markets. Modern Talking Picture Service is handling distribution in these 15 states.

In line with Standard's policy of informing employees first about company news and special events, first showings of the film were to company groups. The picture was also scheduled as a feature of spring dealer conferences in sales fields.

Available for Television Screening

Midwest Holiday is also available for showing on television via Modern. For this purpose special black and white prints were prepared.

Hardly before first color prints were on hand, booking requests began to mount and summer roadshow requests alone may keep *Midwest Holiday* among the top favorites this season.

In the production of Standard's first travel film—after all surveys had been completed, the script written, edited, and approved—two Wilding production crews fanned out into the midwest's 15 states to catch the glory of landscape and landmark at the top of the 1952 vacation season—weather permitting. Accompanying them were three Standard Oil representatives who had been closely associated for months in developing the concept of the film, its story line, and finally the script, as written by Wilding staffers.

WILDING CAMERA CREW on location "somewhere in the Middle West" during the filming of Standard's colorful "Midwest Holiday."



That Night, History Was Made . . .



ONE SUMMER NIGHT in Detroit, Henry Ford pushed his little "quadricycle" out for its first trial run.

Up and down the dark empty streets it chugged . . . Past the sleeping houses, ghostlike and unreal, flitted the shape of things to come. That night history was made. The street was never the same again.

The faithful re-enactment of that historical event is one of the many true-to-life scenes which MPO has recreated in the Ford Motor Company's forthcoming 50th Anniversary motion picture, "The American Road."

This feature-length film has been brought to the screen with the faithful adherence to facts and the *believability* which distinguish all MPO productions.

MPO Productions Inc.

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What's New in Business Pictures

CASE HISTORIES OF FOUR NEW SPONSORED FILMS



The effects of heat—visible and internal—are shown

Air Conditioning for the Busy Executive

Sponsor: Mitchell Manufacturing
Title: *Health and Your Wealth*.

★ "Heat attack equals heart attack" is the message of *Health and Your Wealth*, the 1953 addition to the film library of the Mitchell Manufacturing Company, producers of window-type room air conditioners.

Based on facts authenticated by the company's research foundation in special experiments at Michael Reese Hospital in Chicago, *Health and Your Wealth* shows what can happen to a business executive who ignores the thermometer on a sweltering summer day.

R. J. Pemberton is hot and uncomfortable in his skyscraper office as the film opens. Shortly he is replaced on the screen by a hippopotamus lolling in a cool pond, and the narrator points out that despite his thick skull the hippo is showing more sense about combating the heat.

Pemberton, who avoids exercise on doctor's orders, proceeds to dictate a speech in the heat until his vision blurs and he blacks out. The next time the camera focuses on him he is a weak and feverish hospital

patient. On the chart at the foot of his bed the doctor has written: "Heat attack equals heart attack." The speech, "Full Steam Ahead," was never delivered, the narrator says, because "Pemberton worked up too much steam of his own without providing a safety valve."

A doctor explains the phenomenon more scientifically with a series of cartoons and charts, with emphasis on the load the heart must bear when the temperature reaches the 80's and 90's. Flashbacks and more animation show the symptoms of heat attack, and then the picture appropriately closes with an animation of a heart functioning normally in an air-conditioned room.

Health and Your Wealth, used with other film material, should provide a hard-hitting sales pitch at dealer and distributor meetings. Shown alone it should be an effective institutional film. Mention of the company is restricted to a photo of the Mitchell unit and a Mitchell Foundation credit line, but there is never any doubt in the viewer's mind as to what the producer is selling.

Antibiotics Improve the Nation's Meat Crop

Sponsor: Lederle Laboratories Division, American Cyanamid Co.
Title: *Formula for Profit*, 21 min., color, produced by Willard Pictures, Inc.

★ Important as the antibiotic drugs have been in the control of disease in man, there is much evidence that they may become even more important as an ingredient of animal feed.

To show what these drugs are accomplishing today, Lederle, producer of Aureomycin, the principal antibiotic food supplement used in modern farm animal feeding, is distributing a new film that demonstrates how pigs, chickens, turkeys and calves grow bigger and quicker when fed an antibiotic supplemented diet.

Aimed at farmers through the co-operation of local feed manufacturers and dealers, the film is basically the story of grain plus water equalling meat; and grain, vitamin supplements and antibiotics in the form of manufactured feeds plus water equalling much more meat, thus, more profit for the farmer.

What causes this, the film says, is complex and scientific and it does not attempt to explore the background of antibiotic feed experimentation. It gets down to actual proven cases. When well balanced manufactured feeds including Aureomycin are used, hogs are ready for market four to five months earlier. Many more chickens in every thousand go to market instead of suc-

cumbing to disease of coccidiosis when the feed contains the drug, Megasul.

Against a background of handsome animal photography (including beautiful scenes of grazing buffalo), the film states that antibiotic

supplements do not replace a good balanced diet but improve them further. In presenting the case for antibiotics in feeding as a tremendous economic boon for the farmer, the film is impressively convincing.

Champion Presents Highlights of Auto Racing

Sponsor: Champion Spark Plug Company.

Title: *Racing Champions*, 25 min., color, produced by Dynamic Films, Inc.

★ During 1952, Dynamic Films kept a battery of cameramen busy shooting almost every second of some 18 racing events all over the country. Out of the miles of exciting footage that piled up, individual films were made for television showings of each event, and this new film, sponsored by Champion Spark Plug, recaps the highlights of the year's activities.

It shows sequences of dirt track, sports car, stock, and boat races and championship events topped by the annual "500" at the Indianapolis Brickyard.

Champion has no trouble "integrating" the commercial in this film, and there is remarkably little of it, for Champion plugs are almost standard equipment on racing cars



Scene in "Racing Champions"

and boats and the company sometimes sends along a mobile shop to lend a free hand to drivers and mechanics in getting the most out of their ignition systems.

Final scene of the film shows the amazing ten car crash at the modified stock event at Langhorne, Pa. From the appearance, it would seem that no such mayhem had ever been photographed—ten mangled coupes with fire sweeping all over them—but, luckily, not a driver was very seriously hurt.

"221"—Guardian of America's Canine Quality

Sponsor: The American Kennel Club.

Title: *221*, 28 min., color, produced by The Princeton Film Center, Inc.

★ A German Shepherd dog breeder said the other day, "That darn AKC—took them three months once to register a litter I had. But I must admit they're getting better—only took them a couple of weeks on my last litter—and I guess they have got a lot to do."

The dog man didn't guess half of it, they've got more to do than most dog fans have any idea about. Every day at 221 Fourth Avenue in New York, 1500 to 2000 letters on average (it has gone to 6,000) arrive concerning the problems and vital statistics of dog breeders and owners all over the country.

While many dog people may think of the AKC's headquarters as a den of enthusiasts patting their pups as they leisurely answer correspondence, in reality, as the film shows, the AKC offices at "221" look more like the actuarial department of a big insurance firm.

Every year, the Club registers some 315,000 newly whelped pure

bred dogs. It sanctions shows, appoints judges, keeps voluminous records and performs the legislative and housekeeping tasks for the whole national dog world. The new film shows how this big "business" is conducted—how the dog owner and breeder are part of a pure democracy—the AKC is *them* and not a brass tower of edict disseminators.

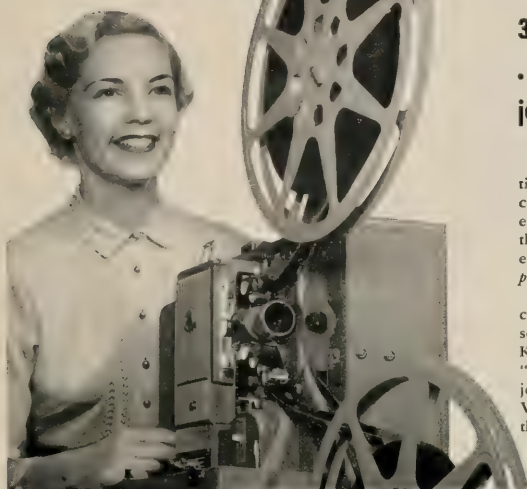
221 shows this by running the camera around AKC headquarters, looking at elected delegate and board meetings, and getting away from "business" and out where dogs are dogs, not statistics, to a beautiful scene of happy, yapping beagles chasing a rabbit.

The members of the thousand or so local kennel clubs will squirm with delight at this sequence, but they will, more importantly, get a good look at how their club operates.

AKC's new movie is not at all intended for the general public—just for the "immediate" dog world. Perhaps some day the AKC may use as pleasing a film technique in telling the interesting story of organized dog society for everyone.

Kodak announces . . .

3 brilliant new Pageant models ... and a heavy-duty silent projector for critical movie analysis



The Pageant is the projector that has revolutionized 16mm. sound projection... the first compact projector with the optical and tonal excellence of full-scale 16mm. equipment... the first to offer permanent prelubrication—an exclusive 16mm. feature that eliminates *completely* the chief causes of projector breakdowns!

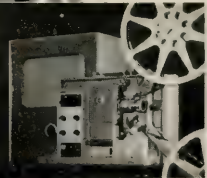
At just \$400, the Pageant is still the economical top-choice projector for average 16mm. sound-and-silent projection. But now from Kodak have come four more projectors—each “tailor-made” to meet a particular 16mm. projection requirement. See your Kodak Audio-Visual Dealer about a demonstration—or use the check slip below for further information.



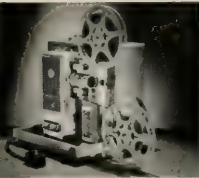
NEW Kodascope Pageant Sound Projector, Model AV-071, with Plus-40 Shutter. A super-brilliant version of the standard Pageant, it incorporates an extremely efficient two-bladed shutter which provides vastly increased illumination—more than 40% greater than the sound-and-silent projector. Ideal for projection under difficult conditions... in hard-to-darken rooms, in halls or auditoriums... wherever extra image brilliance, long screen “throws,” or unusually large picture areas are required. \$400. Sound projection only.



NEW Kodascope Pageant Sound Projector, Model AV-151, with 13-watt amplifier. Features an extremely high-fidelity amplifier, the extra capacity of the 12-inch Kodak De Luxe Speaker, and provision for the finest sound fidelity obtainable with a 16mm. portable projector. Ample power output and speaker capacity for auditorium projection... plus separate bass, treble, and fidelity controls for unmatched sound quality in cramped quarters as well as in spacious auditoriums. \$530. Sound-and-silent projection.



NEW Kodascope Pageant Sound Projector, Model AV-151E, with Plus-40 Shutter and 15-watt amplifier. Combines increased light output produced by Kodak's Plus-40 Shutter with the precise tone and volume features of the Model AV-151. No other portable projector gives you such brilliant screening—even on long throws—plus such excellent tonal quality at all volume levels. The Pageant, Model AV-151E, is capable of meeting every 16mm. requirement short of a theater-type installation. \$530. Sound projection only.



NEW Kodascope Analyst Projector. Heavy-duty silent projector designed to meet the critical requirements of 16mm. motion-picture analysis... ideal for such fields as time-and-motion study and sports analysis. Features a heavy-duty reversing mechanism operated from a remote-control switch on a 5-foot cord. Separate motor drives blower at constant speed, permitting repeated, instantaneous reversals without film or projector damage. With Daylight Projection Viewer, for desk-top movie study, \$295. Silent projection only.

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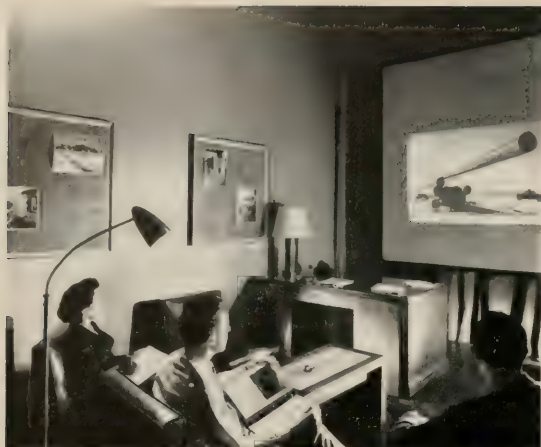
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Kodak
TRADE-MARK

Dual-Purpose Preview Room

RICHIE PRODUCTIONS SETS UP EFFECTIVE
CONFERENCE-SCREENING ROOM IN NEW YORK

THE PICTURE (LEFT) SHOWS the compact, yet comfortable arrangement of a good small screening room which meets the needs of Robert Yarnall Richie staffers in New York. Plan below shows detail of these arrangements on the usual quarter-inch scale.



ONE of the most useful types of rooms for the business film executive is the combination office or conference room with complete built-in screening facilities. This arrangement provides very adequate room for accomodating from 8 to 10 viewers in comfort, yet, at the touch of a button, can be converted to an office for ordinary business purposes.

One of the best of such combination rooms is in the offices of Robert Yarnall Richie Productions in New York. It was planned from the start to sacrifice nothing in the way of picture or sound quality, yet, at the same time, to give the appearance of an attractive business office, one of several in the Richie studios.

The room measures 12 by 20 feet, is panelled with acoustic material and contains six leather sectional chairs, a desk and a low "coffee" table. At the rear of the room is a slit in the wall for projection which measures 36 inches wide by 6 inches high and is covered by plate glass and by a sliding wood panel, cut to fit, which matches a larger panel going across the back of the room.

Behind the rear wall is a projection booth, containing complete Bell & Howell projection equipment and reached by a door from the hall. Speaker cords from the booth run behind the baseboards to a permanent Bell & Howell 25 watt Orchestracon speaker mounted diagonally on the wall at a front corner. Plans are now being made to run controls from the room to the booth to permit stopping and start-

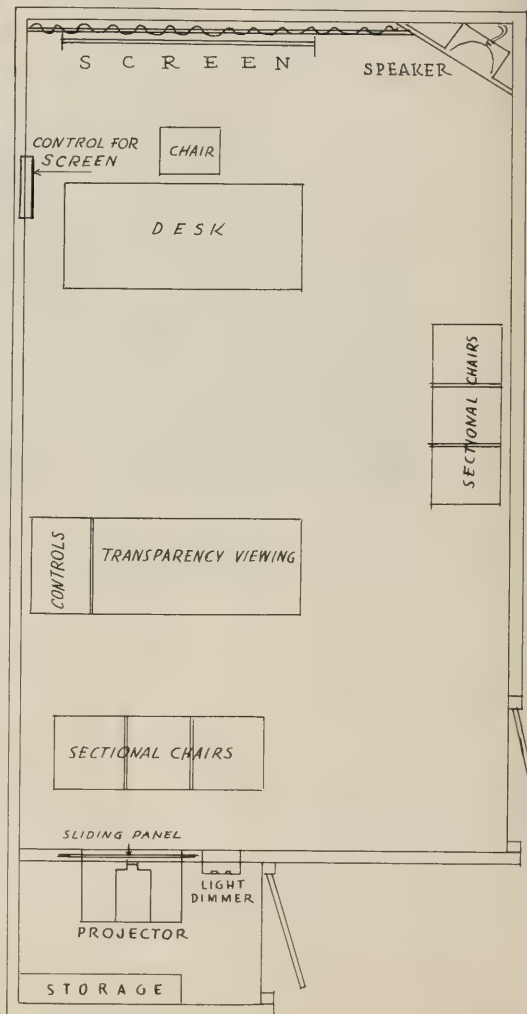
ing the projector and controlling the sound level. These controls, which would operate selsyn motors in the booth, may be placed in a small end table and be simply plugged into wall connections. The room is air-conditioned and all floor and desk lamps can be controlled from the room or the booth and dimmed before the show.

At the front of the room a Daltile Electrol screen is installed in a cornice above full length windows. Push buttons beside the desk lower and raise the screen electrically and also close draperies behind the screen which shut out the light.

The electric screen and drapery system was installed in 1948 and to date has operated perfectly and needed no service. The drapes are of a tight weave material available from any store in a great variety of colors and patterns and lined with regular decorator's lining and interlined with cheap black cotton cloth. The draperies overlap about 18 inches and are completely light-proof.

The "coffee" table, which measures about 2 by 3 feet on top, was specially constructed with a translucent top and built-in lighting for viewing transparencies.

The Richie staff has found the room to meet its needs perfectly. It is used as a personal office, which gives no impression of being a screening room, by one of the account executives, and also as a deluxe and comfortable small theatre for clients. It is estimated that an office of this size can be converted into a combination room for about \$1,500, exclusive of projection. ■





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RECREATING ASIAN men is mission of this new syndicated slidefilm

The Variety Store Industry Meets Manpower Challenge with Film

♦ Recognizing that many young men are unaware of the career opportunities in its growing, three billion dollar industry, variety store companies have joined in sponsoring *Opportunity in Variety Store Management*. The color sound slide-film tells what abilities and traits are necessary to get ahead in the industry and gives a realistic description of the trainee's job, the manager's duties and responsibilities and the rewards of success.

A list of the sponsors can be obtained from the film's producer, Merchandiser Film Productions, 192 Lexington Avenue, New York. The film is available on free loan from any of the sponsors.

Five Star Productions' TV Spot

Receives American Heritage Award

♦ FIVE STAR PRODUCTIONS of Hollywood has received a special award from the American Heritage Foundation for its filmed TV spot *See You at the Polls* contributed to the Advertising Council prior to the presidential election. The Foundation awards committee was under the chairmanship of Charles E. Wilson.

All costs of writing, art work, photography and editing of the one-minute spot were donated by Five Star. Talent for the sound track was contributed by AFRA members. A survey conducted by the Foundation estimated that there were more than 1,000 broadcasts of *See You at the Polls*.

Combined Jewish Appeal Film Wins Award for Interpretive Theme

♦ *A Single Voice*, sound and color motion picture which tells the story of the Combined Jewish Appeal of Greater Boston, was called an outstanding interpretive film at the 21st annual General Assembly of the Council of Jewish Federations and Welfare Funds.

Displayed before the nation's lay leaders of Jewish federations as well as the professional publicists, the film was described by the au-

In the PICTURE PARADE

NEWS ABOUT FILMS AND PRODUCTION TECHNIQUES

dience as the finest film of its kind produced by a major Jewish community in this country. The film won a Council of Jewish Federations and Welfare Funds certificate of award for "excellency as an outstanding documentary."

A Single Voice depicts the diversified services available to the Jewish community of Greater Boston through the Associated Jewish Philanthropies. The works of many national agencies are included, and a special section depicts current U.J.A. activities in Israel.

The film was produced without professional actors by the Master Motion Picture Company, Boston.

Board of Fire Underwriters Wins Four 1953 Safety Film Awards

♦ Four 16mm films produced last year by the National Board of Fire Underwriters have won Awards of Merit in the 1953 safety film contest sponsored by the National Safety Council through its National Committee on Films for Safety.

What to Do Until the Fire Department Arrives, *How to Call the Fire Department* and *Stupid Carelessness*, the *Fire Clown* received awards in the non-theatrical class of general subjects. In the non-theatrical home instructional division, *How to Fight Fire in the Kitchen* won an award.

Unifilms, Inc. produced the color

film, *Stupid Carelessness*, and the other three were made in black and white by Jerry Fairbanks, Inc. Scripts for all four were written by J. Wendell Sether, Board director of public information.

All four films are five minutes long and were intended primarily for television, but are available for showing in schools, clubs and industry. Prints may be booked free of charge by writing to the National Board of Fire Underwriters Film Library, 13 East 37th Street, New York 17.

Aetna "Good Housekeeping" Film Continues Building Industries Series

♦ A new motion picture that shows how good housekeeping improves efficiency in the building industry had its premiere showing at a meeting of the accident prevention committee of the Associated General Contractors of America March 20 at the organization's annual meeting at the McAllister Hotel in Miami, Florida.

Entitled *Good Housekeeping — For Men Only*, the movie is the third in a series of safety films dealing with the construction industry to be produced by the Aetna Casualty and Surety Company as a part of the company's loss prevention program.

In the thirteen-minute film, the recommended housekeeping practices for the building industry are woven around the story of a construction superintendent who overcomes the delays and difficulties of a previous job by instituting a good housekeeping program on his next project.

Produced in full color, the movie is designed particularly for showing to supervisory personnel and stresses the theme that "good housekeeping should start with the clearing of the site and end only when the job is done."

In scenes from actual construction jobs, the film illustrates correct methods of storing building material, lumber, bricks and explosives; arrangement of storage space to make supplies readily available as the work progresses; erecting, stripping and storing forms; precautions to be observed around walkways and floor openings and near open walls; regulating the flow of materials to working platforms; use of clean-up crews to improve efficiency and reduce accidents; and the proper in-

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stallation of temporary electric wiring.

The new film, scheduled for release in April, can be obtained without charge for showings through the Aetna's public education department at Hartford, Conn., or the company's local representatives throughout the country.

New Safety Picture Contrasts Industry With Amusement Park

♦ Just about the time fun-seekers begin pouring into the nation's amusement parks, the National Safety Council will release its new Sarra-produced motion picture, *Safe As You Make It*—a safety film built around the amusement park theme.

Filmed at Chicago's Riverview Park, reportedly the world's largest, *Safe As You Make It* contrasts the apparently "dangerous" rides in the park against the "safe-looking" everyday things people do.

"Step right up," says the compelling voice of a barker, "enjoy the thrills and chills of each electrifyin', spine-tinglin' ride!"

Doubtful Dan, however, a typical plant worker spending the day in the park, is far from sold on the idea. The rides just look too dangerous to him—he wouldn't ride 'em in a million years!

Thus the barker, wise to both the ways of the park and what goes on outside of it, becomes the narrator for this ten-minute safety film. In essence, his message says: "Sometimes things that look dangerous can be made very safe—while things that look easy and simple, often turn out to be very unsafe."

In addition to scenes photographed at the amusement park, scenes depicting industrial accident hazards were staged at the Proviso Yards of the Chicago and Northwestern Railroad.

The new safety movie was developed under the supervision of Charles Alexander, manager, and Roy Benson, assistant manager of the industrial division of the National Safety Council.

Script for the film and direction of industrial sequences was by Wayne A. Langston of Sarra's creative staff. The Riverview sequences were directed by Marvin Bailey. The film is being produced under the supervision of Joseph G. Betzer, director of film planning, and Harry W. Lange, production manager of Sarra's Chicago studios.

Distribution of *Safe As You Make It* will be handled through the National Safety Council, 425 North Michigan Avenue, Chicago 11, Illinois.

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♦ Many large U.S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.

Socony Improves on Loop Film Technique

SERIES OF SHORT "LOOP" FILMS HELPS STATION ATTENDANTS
IN SALES AND SERVICE TRAINING PROGRAM NOW IN WIDE USE

THE SOCONY-VACUUM OIL COMPANY is utilizing a new system of visual training called the "loop" technique. Developed by Captain William C. Eddy, USN during World War II and now further developed by Seminar Films, of New York, the system consists, mechanically, of a set of cartridges loaded with short films that may be run continuously on any make of projector.

But the loop technique is much more than a new type of equipment. Its whole philosophy of teaching is different from that customarily employed in visual training. The loop system shuns any semblance to the world of the theatre. It abjures the "establishing" shot, the darkened screening room and, in fact, all dramatic techniques usually associated with the "movies." Practitioners of film loop training believe that the theatrical aspects of training films introduce a passive mental state in trainees which is undesirable and they seek instead to make students actually take part in the training *during* the screening and not afterwards, from memory.

First to Use Technique Broadly

Before Socony-Vacuum, the first industrial firm to use the technique on a wide scale, began its film loop training program early this year, the loop system had proved to be most successful in teaching languages, and a film loop version of Seminar's picture on the back pressure-arm lift method of artificial respiration was being used in some industrial plants and is the standard teaching aid on artificial respiration at plants of the United States Steel Company.

In these cases, the film loop system is used to teach basic skills. The artificial respiration film, for instance, has nothing about why the new system is used, no dramatic preparatory scenes showing why the victim needs aid, it just shows how to perform the life saving respiratory treatment, without ramifications, with long silences in the film, but with constant rhythm so trainees may practice artificial respiration over and over while the film is going on.

Used to Improve Sales Communication

Socony-Vacuum's use of the loop technique is different in that it involves not manual skills or completely new verbal skills, but salesmanship. Company training officials are convinced that much of the success of selling is determined by the basic ability to communicate and the current Socony-Vacuum loop training campaign is designed to bring out this often latent talent.

Here's how the Socony-Vacuum training program works: In Loop #1, the camera is inside a car parked at a gas pump. It focuses directly on the attendant who is servicing the car. The attendant, speaking directly to the camera as if to a customer, makes his sales pitch about service he has observed is necessary for the car. He goes through his talk in about a minute. This film is

shown five or six times until all details of the attendant's words and action are familiar to the trainees.

Second Film Delivers the Message

In Loop #2, the same film is shown, again repeatedly, with the same action and the same words, but superimposed on the screen are printed words which form the basis of Socony-Vacuum's new *Let's Sell* sales campaign. In succession, as the attendant performs his services, are the words *Observe, Explain and Solicit*. One minute may not seem very long, as films go, to show a typical sales presentation from beginning to end, but a minute is longer than it seems, and few station attendants get longer than that to attempt any selling.

By this time, the trainees have watched the attendant go through his sales talk from 10 to 12 times and they have seen the logical sequence of actions that make up a successful sale. During the last two or three runs, the sales trainer shuts off the sound and queries the men on what the attendant is doing. Of course, the trainees darn well know what the man is doing and saying after watching him nine or ten times, but the question is a prelude to the next step—that of bringing the men directly into the act.

Service station men have a great variety of customers they must "take on" during the day. No two are alike and sales techniques must be different for each one. In Loop #3, the camera is outside the car and focussed on a typical Mobilgas customer. This time, it is the customer who does the talking, making mild objections to spending more for additional services.

Interspersed in the film, and separated from

the customer's speech are silent periods marked at beginning and end by a bell. During these periods, trainees have an opportunity to try to convince him that he does need extra service. Speaking right back to the customer on the screen, the attendants, in turn, try to make the sales and counter the customer's objections. They talk in a normal speaking voice, without microphone, in as close an assimilation of the actual sales situation as possible.

Trainers have also experimented with the technique by mounting the screen in a car window, but it has been found that this bit of "realism" doesn't make the situation more real at all — merely adds an unnecessary and actually distracting prop.

At first, as Socony-Vacuum has discovered, some of the men have stage fright — they're tongue-tied, confused. All this is unimportant — it's a new technique, no one is familiar with it, and there is plenty of time for ironing out mistakes. What the loop technique does is get them to say *something*, which, as most sales managers know, is half the battle. Too many service station attendants are quite content to pump the gas, point out the washroom and collect the money — period. Socony-Vacuum's looped films expect to find these men and inculcate a habit of forming the right words — convincingly, if possible, but to say them anyway.

How Do You Handle This Customer?

Loop #4 presents a harder sales challenge. A garrulous old lady is the customer, and she is sure her car will last for years and run perfectly, presumable without service. It is an interesting thing that from any point of the room, the old lady is looking right at each man, and not merely "looking" but consciously listening to what he has to say. This is called "dynamic listening" and it's a difficult thing to find actors who can do it properly. Each man has a chance to match his salesmanship against the old lady, and at the end of the loop each time is the question — *Sold?* The group decides whether she bought the service by voice vote.

Loop #5 introduces the hard guy: "Look, chum, just put the gas in!" The men get half a minute to bring him around a bit while the tough face glares at them from the screen. Then he says, "What makes you think I want to spend the money?" Another chance to work up an answer. Finally, the mug says, "Makes sense, but some other time." And the men got one more chance to work him up to a sale.

Training Films They Really Enjoy

Loop #6 is similar to #5, but the customer this time is a very attractive blonde. The point here might be to make sales instead of making time. Socony-Vacuum's Loop training is carried on more in the manner of a good, jovial and productive ball session rather than as any cut and dried exposition of sales techniques. The guys are supposed to enjoy them as well as to take home some useful dope to try out on the service court.

One of the advantages of the loop technique, Socony-Vacuum has found, is the simplicity with which it may be set up—physically. The 1½ to 2 minute films are each packed in individual cartridges and simply attached to any make of

(CONCLUDED ON PAGE SEVENTY-SIX)



LOOP FILM MAGAZINE is easily attached to standard 16mm sound film projector as shown in illustration above.

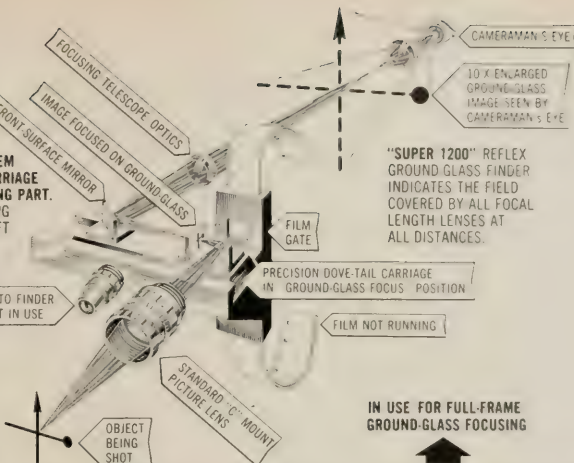
NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the Auricon "Super 1200" and the "Auricon-Pro" Cameras, and the Auricon RT-80 Double-System Recorder.

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- ★ Tested and now being used by leading Studios and Television Stations.

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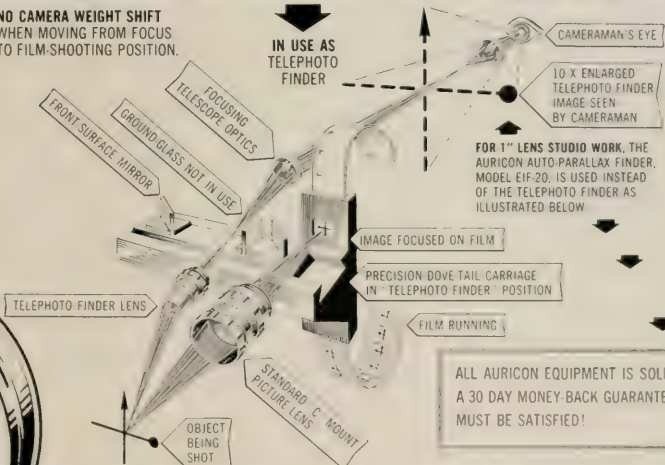


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SARRA: Helen Krupnik (extreme right) scripted the new Magic Chef electric range.

Magic Chef Electric Ranges Make Sales Debut in Sarra Film

♦ In making its entry into the electric range field, Magic Chef, Inc., world's largest maker of gas ranges, is using a new all-color sound slide-film produced by Sarra, Inc. to acquaint dealers and distributors with features of its new electric models.

Entitled *The New Magic Chef Electric Range*, the film has been premiered before Magic Chef sales personnel in Newark, Cleveland, Atlanta, and St. Louis, and nationwide showings of the new 24-minute film before other Magic Chef sales personnel and distributors will be held as the new electric range product gathers momentum.

The film was produced by the Chicago studios of Sarra, Inc. through Krupnick & Associates, Inc., St. Louis, Missouri, advertising agency.

Designed as a four part presentation, the film uses a cartoon treatment to dramatize the wide-spread consumer demand that led to the new Magic Chef electric range — termed "the company's most important new product development," according to Arthur Stockstrom, president.

The range itself and its many diversified features are then presented in a newsreel sequence. Part Three of the film presents different cooking demonstrations to show sales personnel the wide range of cooking operations that can be performed, the ease of use, and the resultant homemaker satisfaction. Final portion of the film is devoted to a brief dramatization of the sales opportunities that exist in the new line of five "electra-magic" models.

Distribution of the film will be made through Magic Chef, Inc., St. Louis, Missouri.

Robert Lawrence Productions
Filming "Vacationland America"

♦ A ROBERT LAWRENCE PRODUCTION

The Commercial Newsreel

NEW SPONSORED FILM PROGRAMS OF THE CURRENT PERIOD

CTIONS crew is in Boston filming the thirteenth program in the *Vacationland America* television film series for the Fram Corporation. The program, which stars John Cameron Swayze and his family, appears on 43 U. S. stations.

Film Series on Philadelphia

♦ NEWS REEL LABORATORY, 1733 Sansom Street in Philadelphia, has begun production on a series of 16mm sound and color films for the City of Philadelphia. The first, *Philadelphia The City With Open Arms*, will describe the attractions of Philadelphia for out-of-town visitors—tourists, convention groups and others.

The second film, entitled *Philadelphia Giants Along The Delaware*, will give a graphic picture of the booming expansion which has transformed the Delaware Valley into one of the world's mightiest industrial areas. The final film of the series, *Philadelphia Birthplace Of Our Nation*, will take the visitor on a walking tour of the historic treasure spots of old Philadelphia.

The three pictures will be under the executive production supervision of Louis W. Kellman of News Reel Laboratory. Paul Wendkos will write and direct, and there will be two photography units, under John Burke and Morris Kellman respectively.



MONTY WOOLEY (standing) stars in new series directed by Nathan Zucker (left) and now in production at Dynamic Films.

Video Series Stars Monty Wooley And Production by Dynamic Films

♦ DYNAMIC FILMS, Inc. is at work on a new series of television programs, *On Stage with Monty Wooley*, which will be handled by the William Morris Agency.

The show, which is being directed by Dynamic's Nathan Zucker, combines the informal atmosphere of a dramatic reading with the greater range of a realistic dramatic performance.

Two shows have been completed, *Pot's The Cask of Amontillado*, and Chekhov's *The Boor*.

Ideal Pictures Will Distribute Wheeler's "Selling the Sizzle"

♦ IDEAL PICTURES CORPORATION has announced that it has acquired the exclusive rental rights for Elmer Wheeler's sales training film *Selling the Sizzle* (BUSINESS SCREEN, Vol. 13, No. 8).

The 30-minute 16mm sound and color film, produced by Fotovox, Inc., is two complete films in one. The first 20 minutes are devoted to the explanation and application of Wheeler's five super-sales points. "Mr. Salesman," as Wheeler is called, points out that these five points are the basis for all successful selling.

The second portion of the film shows how the Wheeler techniques are applied to the selling of a specific product. Altogether it is a noteworthy film for its humorous, urbane approach to a subject usually presented in a desk-thumping, dry manner.

Sales managers, sales organizations and other interested groups may rent the film from any Ideal branch, or by contacting the company's home office, 65 E. South Water Street, Chicago 1. Previews of the film can be arranged.

Names Golden Gate Office

♦ KLING STUDIOS has announced appointment of The Downey Company as San Francisco representative.

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IAVA Annual Meeting:

(CONTINUED FROM PAGE 39)
leading for Promotional and Slide-film Use."

An important resolution defining IAVA's membership policy was unanimously adopted in the closing hours of these sessions. Key points in the resolution were as follows:

(a) that membership be limited to the three eligibility requirements spelled out in the constitution . . .

(b) that persons recommended for membership be given preference who have a broad and working interest in audio-visual media and that if a firm has a high degree of specialization in the audio-visual field, multiple membership for the firm be permissible.

(c) that persons recommended for membership devote a significant proportion of their time in the practical work of creating, using, circulating, or producing audio-visual materials.

(d) that persons recommended for membership be given preference who have a high degree of professional responsibility in the audio-visual field and who can contribute most to the professional stature of the association.

(e) that the philosophy of the association is NOT to attain a large, unwieldy membership but is to maintain a close working group who can help most to raise the professional status of all of its members, even though regional groups may be necessary to serve best those who are duly qualified for membership.

Fall Meeting in Pittsburgh

IAVA members in Pittsburgh will play host at the annual Fall meeting of the association to be held October 13, 14 and 15 in that city. Facilities of the Aluminum Company of America, Westinghouse, and United States Steel will be utilized for the three-day program. Ray Roth of U. S. Steel was named chairman of the fall program. ☐

Completes Shooting Script for Chambersburg Engineering Picture

♦ Free lance screen writer NEWTON E. MELTZER has completed the shooting script for *The Hammer Builders* to be produced for Chambersburg Engineering Corp. by Wilbur Streech Productions, of New York. Meltzer is currently at work on *Questions and Answers* for the American Petroleum Institute under the supervision of Film Counselors, Inc.

The Chambersburg film is scheduled for industry release before early fall.

Background on Film Research

Abstract Review of Latest of Navy Film Research Publications

Instruction Film Research (Rapid Mass Learning) 1918-1950 by Drs. Hoban and van Ormer. Dept. of Commerce Pub. No. 111000 (\$2.50)

♦ Over 200 experimental and survey studies were made on the educational influences and effectiveness of motion pictures up to 1950. It is important for film producers and users to know what kind of research has been done and what valid conclusions can be derived from the mass of accumulated research data.

Film Research 1918-1950 brings together in one source the findings growing out of these many widely scattered investigations in instructional motion pictures over a 30

year period. The authors have summarized, evaluated, and integrated three decades of film research, and they have conscientiously provided their interpretation of this research, leading to their tentative, but important, statement of principles of film influence.

The work is aimed at answering two basic questions: "What do we know with reasonable certainty about the influence of motion pictures on the behavior of people? What does the film research of the past 30 years add up to?"

The plan of this research survey is oriented toward four major elements that are involved in the in-

structional effectiveness of motion pictures:

1. The objective for which a film is produced.

2. The characteristics of the audience (which influence reaction to a film and affect the degree to which objectives are realized).

3. The content and structure (treatment) of the film itself.

4. The context in which the film is presented.

Research data reviewed by the authors are discussed in the report so as to emphasize these four factors. The report devotes successive chapters to major film research programs in the U. S.; to research involving three broad kinds of instructional objectives for films (i.e. teaching a knowledge of facts, teaching perceptual-motor skills, and influencing attitudes, motivation and opinions); to comparisons of the instructional value of films with other media and methods; to audience characteristics (both individual and social); and to variables in the production and utilization of films. The final chapter formulates a series of "prin-

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EDITOR'S NOTE

♦ In past issues BUSINESS SCREEN has reported a number of film research studies conducted by the Instructional Film Research Program at The Pennsylvania State College. The Instructional Film Research Program is sponsored jointly by the Department of the Army and the Department of Navy through the Office of Naval Research, Special Devices Center. Dean M. R. Trabue is the responsible administrator for the Program and C. R. Carpenter is the Director.

Reported briefly here is a major Instructional Film Research Program study of considerable significance to all persons seriously concerned with motion picture communication. The work of Drs. Hoban and van Ormer is much more than a reference work of collected research abstracts: it is a penetrating attempt to evaluate the motion picture research of the past thirty years and to deduce from it tentative working principles which can be applied by intelligent film producers and users today.

Film Research 1918-1950 is available from the Department of Commerce, Office of Technical Services, Washington 25, D. C. The Department of Commerce Publication Number is 111000. Cost is \$2.50 per copy. ☐

ciples of film influence" with specific practical implications for educators, film producers, and users of films.

In preparing the report, more than 200 available research studies were examined. These were subjected to a critical evaluation of both their experimental design and the reliability of the data from which conclusions were drawn.

The report contains a glossary of statistical and psychological terms to help non-technical readers. It includes an extensive bibliography of film research studies and contains chapter summaries for busy film makers and users.

The authors express the hope that the work will be useful to educators and sponsors in more accurately predicting the results of film instruction, to film producers in improving the planning and production of effective instructional films, and to film users in increasing the effectiveness of film utilization procedures. As a guide for continued systematic inquiry into theoretical and practical problems of film communication the work of Drs. Hoban and van Ormer should be invaluable. 

Cinema Research Makes Ansco, Eastman Duplicate Color Negatives

♦ Both Eastman and Ansco duplicate 35 mm. color negatives are being produced currently at CINEMA RESEARCH CORPORATION, Hollywood.

Thousands of dollars worth of additional equipment installed during the past year now make it possible for Cinema Research to turn out duplicate negatives of uniform quality.

The dupe negative color process involves making three separation master positives from the original negative, and, while maintaining strict control and color balance, recombining the master positives into the duplicate negative, incorporating the effects specified.

While still a comparatively new field, Cinema Research has had more than a year's experience in the 35 mm. duplicate color negative process, with dozens of clients making use of this service.

SPECIAL OPTICAL EFFECTS AND TITLES

On the " Fireside Theatre " TV Series
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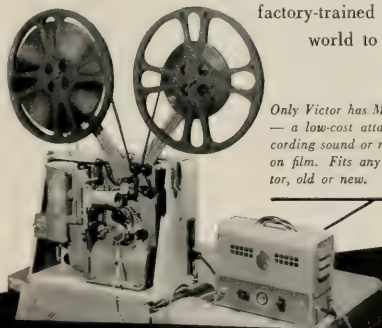
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Only Victor has **MAGNESOUND** — a low-cost attachment for recording sound or music (or both) on film. Fits any Victor projector, old or new.



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Write today for complete details on the Film Guide Library and the Business Film Bookshelf Services available to subscribers. These economical reference

services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 7064 Sheridan Rd., Chicago 26. Write today—don't delay!

Television Network Is Extended To Bridgeport and Sioux City

♦ Two more television stations have been added to the Bell Telephone System's nationwide network of television facilities, the Long Lines Department of the American Telephone and Telegraph Company announced recently. These stations, WICC-TV in Bridgeport, Connecticut, and KVTN in Sioux City, Iowa, bring the total coverage to 81 cities and 126 television stations in the United States.

Network programs are fed to Bridgeport from the New York-Boston radio-relay route and to Sioux City from the transcontinental radio relay system at Omaha.

Film Series on World Problems Released Specifically for TV

♦ An initial series of 13 documentary films on world "problem spots" made in 26-minute lengths specifically for television has been released by BRITISH INFORMATION SERVICES.

In seven of the films Clete Roberts, international correspondent, asks an average American "man in the street" what he knows about some troubled area, and how the problem there affects the United States today. The films go on to give concise and picturesque answers to questions on Hong Kong, Malaya, Ceylon, New Zealand and other centers of trouble with international implications.

The other five subjects are more peaceful surveys of Scotland, an Antarctic whalchunt, the fishing industry in Europe, Scotland Yard, and beauty in the home.

Information on obtaining the films is available from Lester Schoenfeld, distribution manager, British Information Services, 30 Rockefeller Plaza, New York 20.

Sarra Makes New TV Commercial Series for Manor House Coffee

♦ SARRA, INC., has announced the completion of a new series of TV film commercials for Manor House Coffee through Earle Ludgin & Co., advertising agency.

The new series, which features the special stylized artwork backgrounds developed by Sarra in previous Manor House commercials, presents different comedy situations designed to stress the need for a timely switch to Manor House Coffee.

Some of the five 60-second commercials comprising the series also provide the viewers with a simple, but sure-fire, Manor House recipe for making good coffee.

TELEVISION in the NEWS

Cott's Spots by Sound Masters

♦ COTT BEVERAGES, through DOWD, REDFIELD & JOHNSTONE, is opening up new markets for the firm's line of low calorie soft drinks across the country with a series of eight TV commercials produced by SOUND MASTERS, INC. The spots promise to be something new on the TV commercial scene—out and out slap-stick comedy with a sell tacked on the end. Sound Masters is also producing a third series of five spots for Atlantic Refining, and a group of six for Chef Boy-Ar-Dee Division of American Home Foods, Inc., through Young & Rubicam.

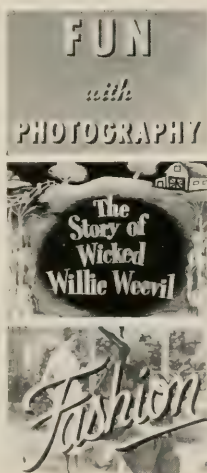
Television Free Film Listing Issued by Association Films

♦ The spring edition of *Free Films for '53*, a brochure describing 45 industrial films available for sustaining television use, has been published by ASSOCIATION FILMS, INC.

Six of the listed films are newly released subjects: *Diesel Race Car*, a documentary on the world's most unusual racing car; *Home Is the Sailor*, on the Seamen's Church Institute in New York; *The Fabulous 500*, the Indianapolis speedway story; *The Jockey Club*, about training and breeding thoroughbreds; *Help Wanted*, a first aid film.

"Exploring Your Total Audience potential" report available to business film sponsors upon request.

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Chromatic Television Labs See Color Television in Near Future

♦ The recent action by the National Production Authority recinding its order restricting the production of color TV receivers is called the removal of "one of the principal road-blocks in the path of color television for the home" by Richard Hodgson, president, Chromatic Television Laboratories, Inc.

This company, an affiliate of Paramount Pictures Corporation, has a three-color, direct-view television tube (receiving either color or black and white) fully developed.

Hodgson says, "We are ready to offer it to set manufacturers for production immediately. During the past few months we have successfully demonstrated this tube to most of the TV industry, on both the present (C.B.S.) standards and the proposed industry standards. It is an all-electronic tube, eliminating the need for any revolving color wheel in the receiver."

Hodgson also says with the report and the pending investigations by the House and the Senate, "additional impetus can be anticipated in making color television a reality in the very immediate future."

The new tube, invented by Nobel Prize Winner Ernest O. Lawrence, will be used in Britain this summer to televise the Coronation of Queen Elizabeth in cooperation with Pye, Ltd.

Receivers incorporating the 22" Lawrence tube will be located in hospitals and other public places.

Offers New Film Library Plan For TV Station Syndication

♦ TELENEWS PRODUCTIONS, INC., has originated a new film library service for television stations that will be syndicated on a low-cost rental basis under the registered name of the Build-A-Show Film Library.

The library is intended to simplify TV stations' film operations and to save time, money, effort and space in handling film. It will provide subscribing stations with film for "fill" purposes, emergency stand-by films, production aids and hundreds of prepared programs—all in one compact package. The content of the library will be continually increased by the addition of a new film every month. There are to be no play reports or fees to pay, no bicycling of prints; each subscribing station gets its own complete library to use as it sees fit.

Physically, the Build-A-Show Film Library consists of over a thousand film featurettes and during the life of the station contract

this number will be almost doubled by monthly additions. The features are "evergreen" short film subjects, one to three minutes in length.

Sam Orleans, Veteran of Screen, Serves Film Needs in the South
♦ Mid-South, just below that line Mason and Dixon once trod, there's a veteran of the camera and mike boom whose film experiences date back nearly 40 years. From the newsreels, through pioneer teaching films, wartime documentaries and government service, SAM ORLEANS has been taking them as his lenses saw 'em.

Today, the bustling "young" business film company of Sam Orleans & Associates is "branching out" with offices in Oklahoma City and studio at Knoxville, Tenn. Current productions are under way in the latter city, in Toledo and in Oklahoma. Since its first film *Your Health Department in Action*, made for the Knoxville when the firm was established in 1945, Sam has dedicated the recent years of his career to the principle that the growing South needs more than the use of eye appeal in developing its industrial economy.

Other clients have included U. S. Rubber, Carbon & Carbide Chemicals Corp., U. S. Wholesale Grocers Association, the Atomic Energy Commission, University of Tennessee and the TVA. In addition, backgrounds have been shot for Hollywood productions such as *The Yearling* (MGM) and, most recently, *Swamp Girl* (20th Century Fox) and *Jumping Jacks* (Paramount).

The Knoxville studios of Sam Orleans & Associates are equipped for producing both 35mm and 16mm films, including sound and color. Cutting and editing are done in Knoxville but film processing and printing is done by New York laboratories.

Latest of Orleans' productions is *The Common Heritage*, 20-minute sound and color film sponsored by the Tennessee State Library and Archives Commission. This story of library development in that state is intended for statewide use to help widen the county and regional library services—"common heritage" of the people.

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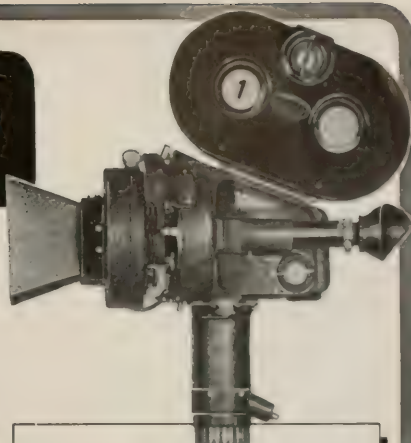
OSMOND H. BORRADAILE
and his
ARRIFLEX 35

"ROYAL JOURNEY" was filmed by OSMOND H. BORRADAILE of the Canadian National Film Board with an ★ ARRIFLEX 35

Writes Mr. Borradaile: "I have used the Arriflex 35 on many tough and trying assignments and it has never failed me. Here are a few of the places where 'we' worked together: in Africa for 'The Macomber Affair', in the Antarctic and Switzerland for 'Scott of the Antarctic', in the Canadian Arctic for the Canadian National Film Board, and across Canada for 'Royal Journey'.

Colour or black and white, feature or documentary, it makes no difference to the ARRIFLEX: a truly great camera."

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*With Follow-Focus Grips.

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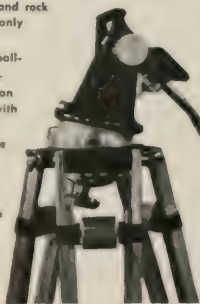
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- Large universal ball-joint for leveling.
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- Extra long handle for under-arm control.
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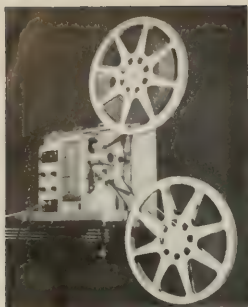
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THE BUSINESS MAN'S GUIDE TO AUDIO-VISUAL EQUIPMENT AND ACCESSORIES

♦ Now in preparation is the first business and educational user's complete guide to Audio-Visual Equipment and Accessories, including key data on

what to use and when to use it. Watch for the 1954 Audio-Visual Equipment Review and Buyer's Guide! A BUSINESS SCREEN products publication.



Kodascope "Pageant" Projector

Kodak Announces Three New Kodascope Pageant Projectors

♦ Three new models of the Kodascope Pageant Sound Projector have been announced by the Eastman Kodak Company. One features a new shutter said to provide 43 percent more screen illumination, the second has a powerful 15-watt amplifier and separate 12-inch speaker, and the third combines both new features.

The Kodascope Pageant Sound Projector Model 1, from which the new models have been developed, will still be offered, the company said, giving users of 16mm sound projectors a choice of four models in the Pageant line to meet a wide range of needs.

Model AV-071 features the Plus-40 shutter. Called a "super-brilliant" version of the standard projector, it is designed for use in hard-to-darken rooms, or wherever exceptionally long screen "throws," extra image brilliance, or unusually large projected pictures are required. Its new type shutter operates at sound speed only.

Model AV-151, with a 15-watt amplifier is mechanically the same projector as the Model 1, but it features an extremely high fidelity amplifier with 15 watts of "true, undistorted" output, and an extra-capacity 12-inch Kodak DeLux Speaker. Handling both sound and silent films, this model provides sufficient sound to assure successful showing before audiences of many hundreds. Kodak says however, that the machine's usefulness is not limited to auditoriums because any sound reproduction is improved when the equipment is driven at less than capacity.

Supplied in two matching cases, this model will list at \$530.00.

The third new projector, Model AV-151E, features both the Plus-40 shutter and the 15-watt amplifier with separate 12-inch speaker. It is designed for sound films only and

NEW AUDIO VISUAL PRODUCTS

Projectors and Production Equipment in the News

for use where long throws, extra brilliance and increased sound volume are required. It will be supplied in two matching cases at a list price of \$530.00.

New Animation Stand Announced

♦ THE ANIMATION EQUIPMENT, Inc., of Middle Village, New York, has announced a new, model 111-E, animation and special effects camera stand. It has been made to serve the multiple tasks of the animation field to take angle shots and zooms, matching zooms, spinning as well as countless other photographic requirements.

The new model is distributed by J. G. Saltzman, Inc., 480 Lexington Avenue, New York, and may be seen operating at Eastern Effects,

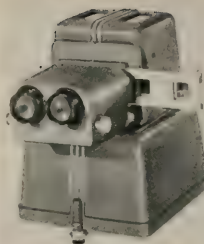
Inc., 333 West 52nd Street, New York.

Import German Editing Table

♦ TELENOWS PRODUCTIONS, Inc. has scooped the field by purchasing a new Filmscheidetisch!

This thing, as all will know, is a film cutting table developed by Frieske & Hoepfner Company, of Germany. It is designed to allow high quality editing at increased speed, comes complete with viewing screen and amplifier.

Marshall Davidson, Telenows' production chief, says, "There can be no doubt of the value of the new table, despite its high cost. We have found that the equipment increases the speed of our editing operation almost fifty percent."



Here's the new TRIAD, three-dimension slide projector described below.

Triad—Three Dimension Slide Projector Unveiled by Compo

★ Presentation of three-dimensional color slides with the long-sought precision of focus and screen brilliance which makes these visuals the nearest approach to reality yet achieved by synthetic means is apparently made possible through the TRIAD three-dimension slide projector. The COMPO CORPORATION, Chicago manufacturer, unveiled the new equipment at the National Photographic Show at the Conrad Hilton Hotel in that city on April 13.

Designed by DR. HAROLD R. LUTES of San Gabriel, California, well-known optical scientist and 3-D authority, the Triad projector involves a basically new design which eliminates technical difficulties which have hampered widespread use of stereo slide projection. 2x2 stereo slides, properly produced by competent workmen, are faithfully and brilliantly projected by this 500-watt equipment utilizing an improved optical system and a new light polarization setup.

Here are some of the features enumerated by the Triad's manufacturer: simplified one-knob lens control, combining both vertical and horizontal adjustment of lenses for quick compensating adjustment; convenient rear-knob focusing; new type slide carrier with Translide "blackout"; special Ejecto-slide feature; preview light panel; improved optical system employing twin 5-inch, F:3.5 anastigmat lenses, hard-coated on all glass-air surfaces; separate lamp switches; improved ventilation system; new light polarization system, with specially designed glass polarizing filters located in the lens housing, rather than inside the lamp house.

The Triad is also easily convertible into a high-efficiency projector for use with standard 2x2 (35mm) two-dimensional slides.



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Performer "500" Projector

American Optical Announces New Performer "500" Slide Projector

♦ THE PERFORMER "500," a moderately priced two by two-inch slide projector has been announced by the AMERICAN OPTICAL COMPANY, Chelsea 50, Massachusetts.

The new projector is called a professional quality 500 watt blower-cooled instrument incorporating a five-inch "Americote" F/3.75 lens, and exclusive two element condensing system, and the AO patented heat filter. The manufacturer said effective wattage is nearly doubled, giving "quality light and edge-to-edge clear, lifelike pictures."

The Performer "500" has a double metal lamphouse, triple action blower, a heat filter which protects slides, and a patented push-thru slide changer. It is offered with or without a lift-off carrying case.

S.O.S. Cinema Supply Publishes Catalog of "Photographic Aids"

♦ A pocket-sized catalog of "Photographic Aids" has been published by S.O.S. CINEMA SUPPLY CORPORATION, and will be sent free to schools, churches, institutions, industrial organizations, clubs, etc.

S.O.S., which calls itself "the department store of the motion picture industry," feels the 32-page booklet will be valuable to the increasing number of firms which have profited by visual selling.

According to S.O.S. there was not enough space in the new catalog to present and illustrate all of the photographic items they carry for the educational field and for professional and advanced amateur photographers. This is covered by a special S.O.S. catalog on motion picture equipment known as Storelab 9.

New Wilcox Gay Tape Recorder Has Automatic Push-Button Control

♦ A high-fidelity tape recorder with completely automatic push-button controls has been developed by the WILCOX GAY CO. of Charlotte, Mich.

Commercial Picture Equipment, Inc. Appoints Industrial Sales Head

♦ COMMERCIAL PICTURE EQUIPMENT, INC. has announced the appointment of DONALD P. SMITH as head of their industrial sales. He has been associated with Bill Bastable in Swift & Company's film division, and recently established a tape recorder sales department for Boom Electric & Amplifier Company in Chicago.

In his new position he will be offering producers and industrial film users CPE's line of "Fast-Fold" projection screens, collapsable "Porta-Stages" and custom built equipment for audio-visual presentations.

RCA Victor Names M. F. Bennett Manager of West Coast Region

♦ Appointment of MARTIN F. BENNETT as regional manager of the west coast region of the RCA VICTOR DIVISION, Radio Corporation of America, has been announced by Charles M. Odorizzi, operating vice president of the Division. Mr. Bennett will join the regional staff of Paul A. Barkmeier, vice president and director of regional operations.

At the same time Mr. Odorizzi announced that Harold R. Maag, vice president and western manager, will assume broader responsibilities in the supervision of the Division's over-all operations on the west coast.

Prior to his new appointment, Mr. Bennett served as manager of the company's eastern region with offices in New York.

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Anybody can run them!

Controls your production from the start—BRIDGAMATIC straightline "Add-A-Unit" idea lets you buy the basic machine with stainless steel tanks, then add re-circulation, aeration, refrigeration, replenishment, filtration, etc. as needed. Costs little more than old fashioned, cumbersome slow acting rack and tank methods.

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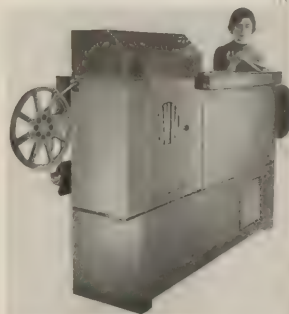
The BRIDGAMATIC Blue Book of users now includes Esso Standard Oil Co., International Business Machines Corp., Station WILK-TV, The Fox Co. of Louisiana and Alpha Radio, Indo China.

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People who make Pictures



MARGARET PFEIFFER

Margaret Pfeiffer Is Appointed to Handle Dynamic's Distribution

♦ The appointment of MARGARET PFEIFFER as head of a newly-established film distribution department for DYNAMIC FILMS, INC. has been announced by the New York film producing firm.

Miss Pfeiffer joined Dynamic in 1951 and has previously been in charge of personnel and office management. She will now plan all distribution programs for Dynamic's sponsored film clients and will also promote and handle sales of the studio's TV film properties, which include *Funny Bunnies*, *The Continental*, *Speed Classics* and others.

Floyd Poetzing, Chicago Sales Consultant, Dies of Heart Attack

♦ FLOYD A. POETZINGER, president of the Chicago Sales Executives' Club, died of a heart attack while in his office March 13. He was a resident of Highland Park, Illinois and president of POETZINGER, DECHERT & KIELTY, Chicago sales consultants.

During his career Mr. Poetzing was a writer with the Atlas Film Corporation, and also served in an executive capacity in The Jam Handy Organization.

For the past three years Mr. Poetzing had been the only professional member on the directorate of the National Federation of Sales Executives. At various times he had also been a director of the Library of International Relations of Chicago, active in bringing sound understanding of business practice to youth through the program of Junior Achievement, and was one of a panel of businessmen who went abroad to help introduce American sales methods to English industry.

Mr. Poetzing lectured widely before professional societies throughout the United States and at the time of his death he was contemplating accepting an invitation for an extensive sponsored tour of European countries.

John Sutherland Productions, Inc. Appoints Midwest Vice-President

♦ JOHN SUTHERLAND PRODUCTIONS, INC. of Los Angeles has announced the appointment of B. D. DARLING as vice-president in charge of motion picture sales and services for the company in the Middle West.

Associated with Darling in the new organization are Harold W. Handley, recently elected Lieutenant Governor of Indiana, and R. J. Cunningham, formerly manager of broadcasting operations for Foote, Cone and Belding in Chicago. The firm's Chicago offices are in the Palmolive Building.

M. B. Thompson to Transfilm

♦ MALCOLM B. THOMPSON has joined TRANSFILM INCORPORATED as

production supervisor. Mr. Thompson has just completed an extended tour of duty with the Army as a producer at the Army Photo Center. Prior to that time he was a commercial artist specializing in magazine and newspaper illustration.

N.A.M. Appoints Chicago Manager

♦ JAMES H. COFFEY, midwest divisional manager, National Association of Manufacturers has announced the appointment of JOHN H. MOSS as manager of the Association's Chicago regional office. Mr. Moss, who has been manager of the Minneapolis regional office since 1949, succeeds Harry G. Westerfield recently transferred to the Association's new offices in Philadelphia.



MUKY MUNKACSI

Muky Munkacs to Be Director Of Still Division at Princeton Film

♦ MUKY MUNKACSI, named in 1951 by *Esquire* as one of the ten top photographers in the country, has been appointed director of the Still Photography Division of THE PRINCETON FILM CENTER, INC. Munkacs spent many years in Hollywood with Warner Brothers before opening his own studio in New York in 1943. His work includes 17 covers for *Colliers* and illustrations for such clients as Johnson & Johnson, Helena Rubenstein, Lux, Catalina, Community Plate and Richard Hudnut.

Personal Products, a division of Johnson & Johnson, has given the Film Center's new division a special photographic assignment.

O. L. Dupy Accepts Presidency Minitape Corporation, Hollywood

♦ Mr. O. L. Dupy, recording supervisor at Metro-Goldwyn-Mayer Studios for 24 years, has announced his resignation to accept the presidency of the Minitape Corporation of Hollywood.

Mr. Dupy is credited with original development work on interlock motors and distributor systems for the film industry along with many of the basic sound recording drive systems while on the staff of the Bell Laboratories. Prior to joining MGM he supervised installation of one of the major recording studios in Japan.

He has received the Technical Achievement Plaque and other awards for his developments in the advancement of motion picture sound equipment. He holds numerous patents on motors, control systems and electrical regulating devices.

In addition to his activities at the Minitape Corporation, Mr. Dupy is in charge of research and development for the Stancil-Hoffman Corporation of Hollywood.



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all film libraries:

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When you write, please mention size of your library and maximum number of prints you could spare at one time.



TOM L. JOHNSTON

National Film Board of Canada Appoints New U.S. Representative

♦ The appointment of TOM L. JOHNSTON as senior representative of the NATIONAL FILM BOARD OF CANADA in the United States was announced recently by W. ARTHUR IRWIN, film commissioner. Johnston, 37, was formerly director of publicity for the department of travel and publicity of the Ontario government. His new headquarters will be at the New York office of the Film Board.

Miss Janet Scellen who has represented the Board in New York City since 1946, is now in charge of the distribution of travel films in the eastern half of the U. S. Her headquarters will be in New York also.

Travel film distribution in the west will be the sole function of the Board's Chicago office. More than 2,000 prints of Canadian travel films are circulated from these offices and through 70 state and municipal film libraries across the country.

Greenhill to Direct Mail Field

♦ EDWARD GREENHILL was resigned as advertising manager of Sterling Television Company to become advertising and sales promotion manager of Direct Mail Printing Company. He will serve, in addition, as advertising consultant to Direct Mail's television and film accounts.

EB Films Appoints John Bobbitt Director of Adult Education

♦ JOHN T. BOBBITT, for eight years a producer for ENCYCLOPAEDIA BRITANNICA FILMS, INC., has been appointed Director of Adult Education for the pioneer producers.

Walter Colmes, president, said in his announcement, "EBF's job is the communication of education through film. The rapid growth of adult education makes it a natural extension of this work. We want to play our part in furthering it just as we have played an important part in developing audio-visual education.

Mr. Bobbitt will work with adult groups in developing special programs around appropriate existing EBF titles, and will assist in tailoring future productions to the needs of adult education.

Eight years ago Mr. Bobbitt, who has a Ph.D. in political science, joined EBF as a producer. His work has been largely in the social studies areas, and probably his best known film is *Productivity: Key to Plenty*. His newest films are on American democracy.

James F. Bishop Becomes Producer At Princeton Film Center, Inc.

♦ LT. CMDR. JAMES F. BISHOP, recently released from active duty as project supervisor at the Naval Photographic Center, Anacostia, has joined THE PRINCETON FILM CENTER, INC. as a producer.

Bishop has had extensive motion picture production experience both in and out of the service. From 1946 until he was recalled to active duty in 1950 he operated his own producing company on the west coast.

Visual Presentation Board Named

♦ The National Visual Presentation Association has re-elected Sidney Edlund as president for the coming year. Other officers: Ben Walberg, secretary; David D. Osborn, of Transfilm Incorporated, vice-president, and Arthur Grundy, of Remington Rand, Inc., treasurer.

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JAY BONAFIELD.

Executive Vice Pres., RKO-Pathé, Inc., says:

"We have never settled for less than the best. We use Pathé Labs."



"When it comes to film laboratory services we have never settled for anything less than the best in skill and dependability. Consequently, we have never settled for less than *Pathé Laboratories*."

RKO-Pathé's varied product includes the best in theatrical and industrial shorts, as well as such specialties as OPERATIONS, A BOMBARDIER'S VIEWPOINT, FIGHT PICTURES.



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Brilliant three dimensional pictures. Optically ground and polished lenses, battery operated with push-button switch. Lightweight, hard-impact Polystyrene (practically unbreakable). Takes all standard 1 3/4" x 4" stereo mounts.

=1265 Viewer... List \$9.95 (less batteries)

STEREO FILE

Completely portable all-steel file, holds 50 metal or glass binders (or 125 cardboard mounts), in groups. Scratch-proof compartment holds Viewer. Designed especially for the salesman who needs a compact, lightweight sales kit.

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STEREO BINDER

The only all-steel binders with glass, that automatically center and align your transparencies. No kits, jigs, tape or masks required. Accurate prongs hold film correct for viewing in standard projectors or hand viewers. Simple snap assembly.

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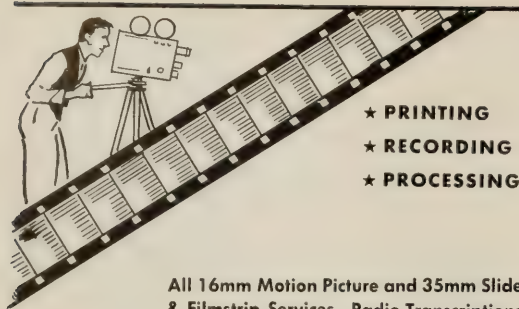
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Depts.**

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Expert Factory Repairs
Lenses mounted — "T" stopped —
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Case Histories

Continental Can Presents
"Story of Packaging"

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Title: *The Story of Packaging*, 15
min, color, produced by Trans-
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★ This is a neat little picture on a
not uncommon theme that picks up
its interest from the way it is pre-
sented. The story, briefly, is how
modern packaging methods are pre-
serving the American Horn of
Plenty. If the package should fail,
modern life would not be comfort-
able, or even possible.

If stories of industrial contribu-
tions to comfort, living and health
are not uncommon, they make a
good educational background to
anyone's perspective of how we live
and get along in this complex world.
And when the story is told like this
one we get a good idea of how far
the industrial movie can go in pro-
viding good entertainment as well as
education.

The Story . . . is semi-animated,
sprightly, and a far cry from the
jerk action formerly associated
with semi-animation. The sound
encompasses tinkles of harpsichords,
corney singing (from a can of corn,
of course), "regional" accented
voices of three narrators, and other
pieces of brightness that make fif-
teen minutes seem mighty short.

Production of Bearings
Shown in Fafnir Film

Sponsor: The Fafnir Bearing Com-
pany.

Title: *An Attitude and an Aptitude*,
22 min, b/w, produced by Evans
& Hankinson, Inc. (New York).

★ This is a film on an industry
that has not too frequently had its
picture taken. In addition to an
explanation of bearing parts and
their functions, the film shows
something of the facilities, crafts-
manship, research and testing re-
quired to produce quality ball bear-
ings of different sizes and types,
and of tolerances of a 25 millionth
of an inch.

The Fafnir Company, like many
big firms which make products and
machinery for use in other manu-
facturers' finished articles, is not
well known to the general public.
This film should provide a good
introduction to the company's four
big plants in New Britain, Conn.,
where 20 acres of bearing-making
equipment turn out billions of steel

balls each year. The film points out
that one out of every four Fafnir
employees is an inspector.

An Attitude and an Aptitude will
be available to Fafnir distributors,
customers, engineering schools and
local civic groups.

**Color Service Completes New
Lab Facilities to Handle Neg-Pos**

♦ COLOR SERVICE COMPANY, INC.
has announced the operation of its
newly completed laboratory facilities
to handle every phase of the new
Eastman and Ansco negative-posi-
tive process. Facilities have been
engineered to process not only 35mm
negative and prints but a great deal
of concentration of effort has been
directed to providing the 16mm
market with high quality release
prints made via reduction printing
from 35mm original negative.

Equipment has been designed to
make scene-to-scene color correc-
tions which are mandatory in the
production of uniform 16mm color
release prints. A further develop-
ment enables producers who have
photographed their pictures using
either Commercial or Daylight type
Kodachrome to make inter-negatives,
either contact or blow-up to
35mm, using the negative-positive
process, and thereby obtain release
prints better in quality than prints
previously made from second gen-
eration masters, and lower in cost
than anything heretofore achieved
in color.

Price and information is current-
ly available from the company's
New York offices at 115 West 45th
Street. In the near future published
price schedules will be made avail-
able to the trade. The pictures com-
pleted to date can be described as
having color fidelity believed im-
possible to be reproduced up to this
point.

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Reference Shelf

Useful Catalogs and References for the Business Film Sponsor

Charles Beseler Co. Offers Manual On Use of Overhead Projector

♦ A manual on the full utilization of the Vu-Graph overhead projector in modern education has been published by the CHARLES BESELER COMPANY, manufacturers of this useful visual equipment. The 32-page, letter-size booklet, called *Vu-Graphics*, covers program preparation and presentation, making of transparencies, as well as lists of associated materials.

Mechanical and optical principles of the projector are presented with instructions for obtaining the most effective projection under a variety of conditions, and numerous methods of presenting lecture materials. Step-by-step instructions for preparing transparencies cover many techniques. The list of materials used for making transparencies includes brief descriptions of the nature, method and application of each.

Vu-Graphics is a working manual which should be valuable to any Vu-Graph user in the business field. Copies may be obtained for \$1.00 each from the Charles Beseler Company, 60 Badger Avenue, Newark 8, N. J.

Bell & Howell Issues Magazine For Magnetic Sound Film Users

♦ The first issue of PIONEER TRACKS, a news bulletin for magnetic sound motion picture makers was published last month by BELL & HOWELL. It is planned to serve as a

medium for the exchange of ideas and experiences in magnetic sound recording, and makers of such sound films are invited to submit ideas.

In addition to articles on what others are doing, PIONEER TRACKS plans to carry news of the latest aids to recording magnetic sound on film.

The April issue containing an article on a source for ready-made sound effects, and "Amateur Takes the Mike" by Haven Trecker ACL, whose magnetic sound and color film on flowers won national honors in 1952, indicating the scope of material to be offered. Planned for the future are "how we did it" stories from the business, industrial, educational, medical and home fields.

The first issue of PIONEER TRACKS went to owners of Bell & Howell's magnetic sound projector. Future issues will be sent without charge to anyone on request to the company.

United World Lists Feature Films in Illustrated Catalog

♦ UNITED WORLD FILMS, INC. has issued a new illustrated catalog for schools, institutions, clubs and other groups in theatreless areas. The 1953-54 edition of the annual publication lists more than 400 titles of such Universal-International and J. Arthur Rank films as *Francis Goes to the Races*, *World in His Arms* and *Ma and Pa Kettle at the Fair*. The catalog is available without charge from United World's New York headquarters at 105 East 106th Street.

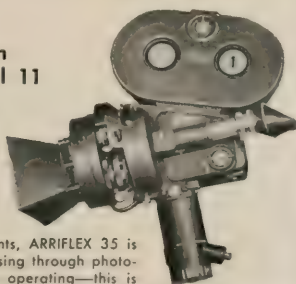
Terms on which these films are available to industry are provided.

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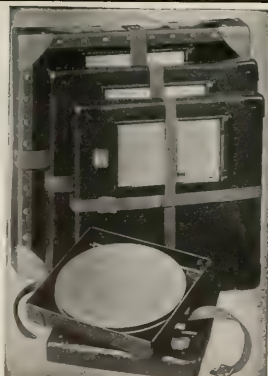
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PAUL BUNYAN AWARD WINNER



★ General Petroleum Corporation's 27-minute color motion picture *Where Rooster-Tails Fly* recently received first place Paul Bunyan Award of Merit in the category of promotional campaigns bringing greatest national recognition to Seattle in 1952.

The film, which tells story of Seattle's colorful annual Seafair celebration, was produced by Charles Perryman of Seattle under supervision of West-Marquis, Inc., General Petroleum's agency. F. C. Meunier, GP advertising manager (left) and R. Giske, Seattle district sales manager (center) are shown with Welles Wiley, West-Marquis' Seattle vice-president (far right).

"Home at the Wheel"

(CONTINUED FROM PAGE FORTY-SIX)

made inside the car. An even stranger sight than a cameraman in a trunk occurred when the action was shot through the windshield of the car. The cameraman stood on a tiny platform attached to the front bumper and axle of the car.

General Motors did not intend *Home at the Wheel* as a driving lesson. No 14-minute film can convey more than one or two points successfully. It is hoped that the film will make women realize that they can acquire self-confidence about their driving and relax while they are behind the wheel. It is the self-recognized, relaxed driver who has the fewest accidents and highway safety is the GM goal. Beyond that, the gals may well remember GM as a friendly driving coach, and that new Pontiac is a beauty.

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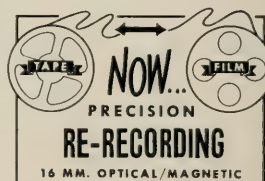


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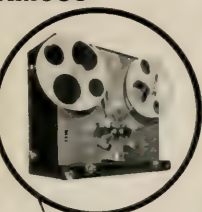
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EXPERT COUNSEL and the records help show truckers how to maintain safe operations.

Safety for Truckers:

(CONTINUED FROM PAGE FORTY-NINE)

series is also being produced by Vogue-Wright Studios.

Although the film series has not been advertised widely, except by word of mouth, more than 2,000 prints of the first seven films in the series have been sold. The availability of the last three films produced, *Mind Your Manners*, *Dark Daze*, and *Split-Second Survival* has not been announced to potential film buyers. The Mutual Insurance Association is producing a catalogue which will devote a double-page spread to a description of each of the films in the series. This will be available early this summer.

Demand for Films Is Extensive

When the first films in the series became available, it was the plan of the Mutual Insurance Association to loan prints without charge. However, the demand for these films was so great that the Association staff could not cope with it, and the responsibility for loaning the films was turned over to member companies who maintain film libraries. Now, each would-be film borrower is provided with a list of member companies from which the films are available.

Purchasers of the films, besides trucking and insurance companies, include colleges and universities; all of the military services; various federal agencies; several foreign governments; schools which conduct driver education classes; and national, state and local safety organizations. The films have been cleared for television and have been used any number of times on TV.

Tie-In Literature Aids Viewers

As companion pieces for the films, the Mutual Insurance Association has produced a series of leaflets based on the context of the films, one for each film. Each leaflet brings out the salient points of one of the films and has on the back page a list of true-false questions based on the instructional material covered. The leaflets are passed out at meetings where the films are shown and are used as mailing pieces by member insurance companies.

EDITOR'S NOTE: industry groups contemplating similar training programs can arrange to preview these materials through Association headquarters or via Vogue-Wright Studios, 469 E. Ohio, Chicago 11, Ill.

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Revolution in Color:

(CONTINUED FROM PAGE FORTY-FOUR)
get results in this medium at a price they can afford if they have the courage to face the discouragement of people steeped in the traditional way theatrical 35 mm. production is handled.

The only increase in cost should be the original raw stock and its development (12.5c a foot for stock, 4c a foot for development) which comes out roughly to two times the footage cost of 16 mm. reversal color, or five times the cost when calculated by minutes of shooting and taking into consideration the difference (in feet of film per minute) between 35 mm. and 16 mm. However, from this point forward there should be little difference, provided work prints, etc., can be all 16 mm. reductions which are paid for on a basis of the 16 mm. footage. These work prints should cost less than is being paid for color reversal work prints. 35 mm. work prints, however, add considerably to the production cost.

The main difficulty is obtaining corresponding edge numbering between the 35 mm. neg. and 16 mm. positive work print (B & W or color) to facilitate cutting the original negative for direct release printing. Some labs are ready to supply

this, all will when they take the trouble to set up for it. Meanwhile, although tedious, a combination 35-16 synchronizer will solve the problem.

This is for the smaller account where the release order is below a hundred prints. For larger amounts, internegatives must be used, although the results colorwise as of now are not quite equal to printing by direct reduction. However, there will be an immediate improvement in inter-negative material, and until then separation negatives will produce the best color for large releases. These can be printed on any color positive stock, including Du Pont, and by Technicolor imbibition printing.

Savings v. s. Higher Optical Costs

There are other savings along the line which partially counterbalance the higher cost production-wise of 35 mm. color negative raw stock. These are the possibility of lower lighting costs due to the increased speed of the film, and the lower cost of release prints. The current quotations show 16 mm. positive release prints approximately two cents a foot less than comparable Kodachrome prints. The resale value of the original negative for stock purposes could more than make up the difference in stock cost.

The other major drawback to this new medium is the high cost of opticals. The major theatrical producers have made several films recently without the use of any opticals for this very reason. The small industrial producer should take a leaf from their book and forget they exist, careful planning and scripting can circumvent their use in most instances. Fades and dissolves can be handled by A & B printing, but much has to be learned to make anything more, practical. Even if the high cost is warranted, the results are not always the best.

Choose Your Lab and Stick With It

Producers will find it to their advantage to choose the lab they like best and stick with them. With Kodachrome most 16 mm. producers have become accustomed to rather uniform development. Each lab they will find varies in their handling of Neg.-Pos. stock, and the cameraman has to know what he will get. For example, Eastman exposed a length of Neg., chopped it into lengths and had each lab in the country develop this sample. They then reassembled the film and ran all the film through identical printing and development. When a single frame from each laboratory's efforts were assembled on a light box, the results were astounding. All were good and thoroughly usable but varied tremendously in color balance.

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Loop Technique:

(CONTINUED FROM PAGE 56)
16mm projector by means of an adaptor. These adaptors (at \$5 each) and plastic magazines (at \$15) which hold the interchangeable cartridges during projection, are sold by Seminar Films, Inc., in New York. One magazine and one adaptor are needed for each projector.

Socony-Vacuum's six films were produced by Seminar Films. The deceptively simple technique used in their making was actually developed only after more than three years of painstaking experimentation with the new loop-film medium. Basically this technique boils down to a process of accentuating every facet that has a direct bearing on the subject and eliminating every possible bit of other material. This production technique is said to make old motion picture hands shudder at the heresy, but it works. For instance, in one scene, it might seem necessary for the attendant to take 15 or 20 seconds of action to open the car door and inspect the oil change sticker to establish his remarks about "time for an oil change." Yet, just such preparatory scenes, explanatory camera shots and other frillery have been proved to be enough to distract the audience from the concentrated training this technique provides.

Tested at Harvard

The loop technique, outside of industry, has been extensively tested at Harvard University and Penn State College. It was found to be a most effective method of learning verbal skills. This was true particularly in foreign language study. In the Hudson Guild and affiliated settlement houses in New York, newly-arrived Puerto Ricans are being taught to speak reasonably good, un-accented English in eight weeks by the loop technique. The combination of non-realistic, undistracting stick drawings and speech seems to enable students to learn a language quickly and more as a baby does



Here's the basic film cartridge as used in Socony loop program

rather than learning under the influence of their native language constructions and the visual associations called up by printed words.

Air Force Plans Use

The U. S. Air Force ran tests on the films with much success and is planning several programs. The Air Force also found, incidentally, that the two-minute loops averaged continuous runs 16 to 18 hours without sign of deterioration. Deputy Secretary General Benjamin Cohen of the United Nations has expressed interest in using the loop technique for teaching technical skills and languages throughout the world.

Teaching technical skills will probably be another project in Socony-Vacuum's experimentation with the loop technique. There could be, for example, a loop on the re-packing of front wheel bearings, which is rather a complicated job that needs careful training. After a man had watched this job on a loop seven or eight times, he ought to know pretty well how to go about it, and after a much shorter supervised on-the-job training session than usual, he would be fully trained in the task.

Concentration Aids Learning

Research on loop-film technique confirms prior observations that people learn a great deal by the concentrated watching of a repeated model performance. Opinions differ

as to just exactly what takes place. Some observers have called the process "kinesthetic transfer" and believe either that action currents are set up in the appropriate centers or that actual tiny muscular movements are made by the learner as he watches. Others refer to "mental" practice." The layman or the athlete generally calls it "getting the feel."

Product Knowledge Needed

Socony-Vacuum presumes, in the *Let's Sell* program, that attendants to be trained have a good background on product information, and use of the loop training in some situations has confirmed this. However, in some cases where lack of product information has been apparent the Company can provide re-education, where necessary. Training groups are limited to about 10 men at a time. They are conducted by the Socony-Vacuum salesman in each district, and attendance among the independent businessmen and their employees, who make up Socony-Vacuum's service station operators, is, of course, voluntary. As each man has found out, however, that the Company wants them all to render efficient service and to make more money, it's a rare operator who hasn't put in almost 100% attendance. The training sessions are carefully arranged so that the effect is *not* like that of a usual 16mm film showing. The seminar screens, a small daylight-type translucent screen, is used without darkening the room.

Personal Role Important

Some observers of the loop technique have wondered if there isn't some catch in it — is it as good as first reports seem to indicate? Some have wondered if the system isn't like that used in Arabic schools, where the young boys are taught almost like parrots to shout their lessons out loud over and over. The answer seems to be that the emphasis should not be construed as being entirely on the repetitive aspects of the technique as much as on the way the films get the men to take a most active personal part in the training. The emphasis is, rather, on initiative that the problem posed by the film can inspire in the men. The solution of the loop technique, like that found in daily sales situation, lies in the men's own sales technique, which this system let's them create for themselves.

EDITOR'S NOTE: a new English publication, *THE LOOP FILM*, published by Current Affairs, Ltd. (7s, 6d.), at 174 Brompton Road, London, is recommended for further reference.

Aetna Drivometer Series of 22 Short Movies Wins Safety Award

♦ A series of 22 short motion pictures produced by the Aetna Casualty and Surety Company for its revolutionary new "behind-the-wheel" classroom driver training device, the Aetna Drivotrainer, has won an award in the annual competition conducted by the National Committee on Films for Safety to select the outstanding accident prevention films of the past year.

The Drivotrainer films, which received an award of merit in the traffic and transportation section of the non-theatrical motion picture division, comprise the first complete driver training course ever prepared on film that is centered around "behind-the-wheel" driving experience in the classroom.

Unique among other award-winning productions, the 22 Drivotrainer movies portray the highways on which hundreds of New York City high school students are taking "behind-the-wheel" driving lessons in an experiment that may revolutionize driver education methods throughout the nation.

* * *

RCA Shows Magnetic Film Ideas In 16mm Sound Motion Picture

♦ Magnetic recording on 16mm film is the subject of *You Are the Producer*, which explains how teachers, industrial training and sales promotion specialists along with amateur film producers can record their own commentary without laboratory processing. The 12-minute picture was released by the engineering products department of the RCA VICTOR DIVISION, Radio Corp. of America. It features RCA's "400" Magnetic recorder-projector.

A dramatic sequence presents all the features of the equipment which enable it to record on magnetic track, play back, erase, re-record, reproduce both optical and magnetic track, operate at sound or silent speed, project top-quality pictures, and operate as a public address system. The film also points up the inherent advantages of magnetic recording in providing high-quality sound reproduction, maximum flexibility and operating convenience, and savings in time, film, stock, and processing costs.

Prints of *You Are the Producer* are available through any of RCA's Visual Products distributors or through the engineering products department, RCA Victor Division, Camden 2, N. J.

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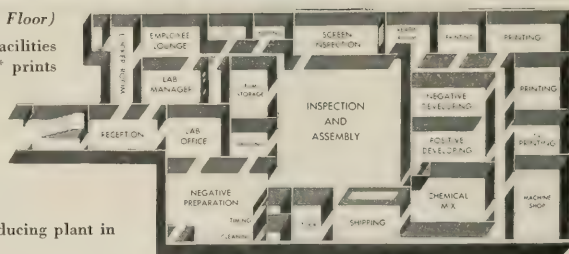


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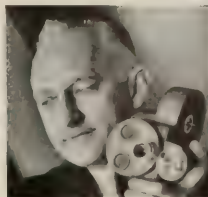
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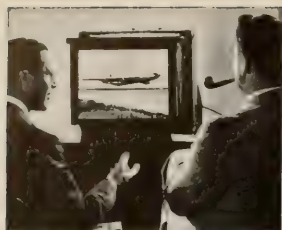
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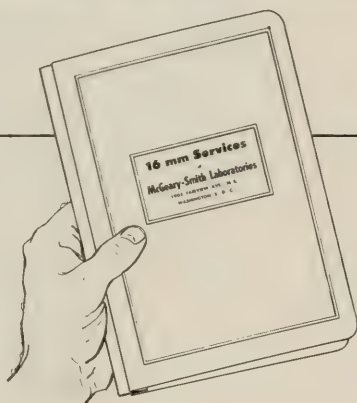
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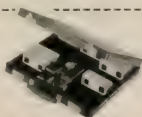
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TRENDS

IN THE NEWS OF BUSINESS FILMS

★ Films are forming an ever more important part of the Greater New York Fund's annual campaign to raise money for its 423 separate charitable and welfare agencies. In addition to the 20 minute film, *A Thought for Your Pennies*, (Business Screen, Issue One, 1953, p. 121), produced by Campus Film Productions, and planned to encourage employees of firms cooperating with the Fund to contribute at least a penny a day, two other film projects have recently been released.

One is *Who's a Rabbit?*, or, "The Perils of Fenwick," a slick animated cartoon, produced by Transfilm Incorporated, that will show volunteer workers for the Fund how to get pledges and make them stick. *Fenwick*, in the film, is a mite timorous about putting the bite on fellow employees for Fund contributions until he gets beefed up with facts and figures showing how the Fund benefits everyone. Then — no rabbit, he.

For getting to the public on a wide scale, the Fund has a series of a dozen or so TV spots, made by Patheoscope Productions, that are based on an appeal to the "heart" of New York.

THE NATIONAL ASSOCIATION OF MANUFACTURERS, which puts out a most interesting and useful Motion Picture Bulletin from time to time as a service to business executives, has recently completed a survey on the use of films by business that sheds a lot of light on what businessmen want in the way of films and what they presently find hard to get.

As prepared by the director of NAM's Motion Picture Department, L. Robert Oaks, the survey was designed to guide the department on content for future Motion Picture Bulletins and also to find out the film needs of business in planning NAM's own motion picture productions. No attempt was made to limit replies and comments. Rather, free expression was encouraged.

Question #1 was open-ended, without a suggested answer: *On what topics would you especially like to have more of these motion picture bulletins?*

Question #2 was designed to double check replies to the first question, and to bring out the most acute film needs. It was planned to let the NAM know some idea of what film subjects are either not available, or not known to be available, to industry: *Have you recently looked for a motion picture subject which you were unable to find? What subject?*

Question #3 had its purpose to find out the range of interest of the bulletin's readers: *In what way do you use motion pictures?* Following these questions, a place was left for other comments. Signature was optional.

Final results have now been compiled as follows: 109 questionnaires were returned from

(CONTINUED ON FOLLOWING PAGE 10)

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for its astronomical feats of calculation is accomplished in a new film, "Piercing the Unknown," just produced for International Business Machines Co. It is logical that this job was given to motion pictures, for here is a medium that has long been noted for making an unknown easily understood.

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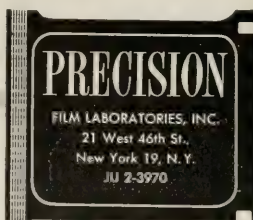
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TRENDS IN BUSINESS FILMS

(CONTINUED FROM PAGE EIGHT)
a list of 604 sent out, or a little more than 18% return.

How do those surveyed use films? Those replying often checked several uses, but four comprised the great bulk of the replies: Training 73%, Community Relations 37%, Noon-hour shows 32%, Sales 27%, Miscellaneous 27%. "Miscellaneous" uses included many which could probably be classified, under further investigation, as specialized training, public relations or stockholder relations.

What motion pictures are hard to find? Bulk-ing large are subjects on human relationships and on problems related to production. Topics mentioned include: waste reduction, absenteeism, budget control, waste control, quality of workmanship, work standards, courtesy, production control, work planning, and scheduling, housekeeping and maintenance. Also mentioned were such technical training subjects as: gray iron foundry operation, electronics, blue print reading and tool grinding.

What do they suggest for editorial content of the bulletin? More than 60 topics were mentioned. They wandered from such subjects as materials handling and safety to nutrition and sports.

Analyzing these replies in an attempt to find some pattern, the NAM came up with this picture: 64% want information about films in some field of training, such as job training, sales training, foreman training; 30% want films on economics, free enterprise, and the American Way, and the like; 29% need motion pictures on human relations, including films showing how to handle disagreements.

Combining the answers to questions #1 and #2 make it appear to the NAM that film needs of management, although many and diverse, are mostly for motion pictures which give the worker a better understanding of his job, its importance, its relationship to the rest of the productive economy, which show how he can improve his job and inspire him to do it better; films which show men and women how better to get along together in all types of situations, and films which explain management's functions, problems and methods.

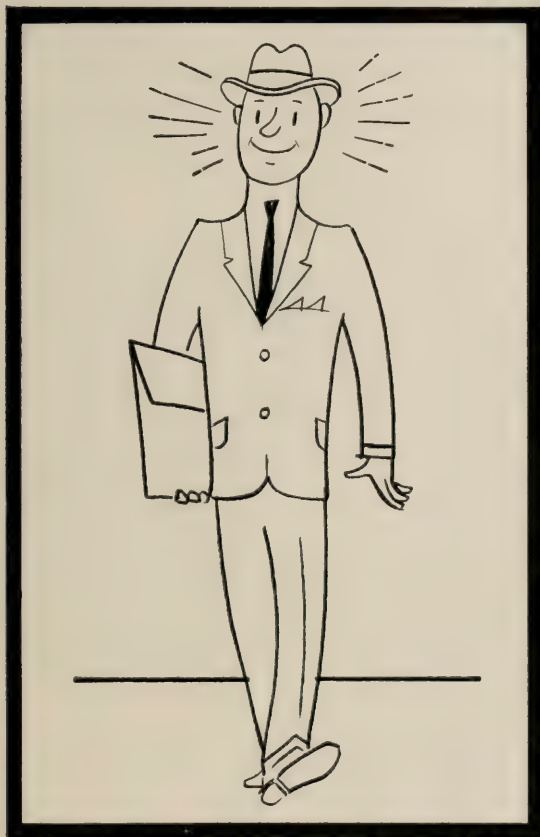
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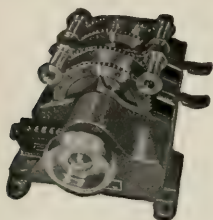
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Any combination of sprockets assembled to your specifications. Sturdy cast aluminum construction. Foot linear type, with frame divisions engraved on sprockets. Contact rollers adjusted individually for positive film contact. Fast finger-tip roller release, sprocket shaft slip lock, complete with foot-age counter.

VARIABLE SPEED MOTOR with TACHOMETER for Cine Special and Maurer Cameras

115 V. Universal Motor—AC-DC Variable Speed 8-64 Frames Separate Base for Cine Special Adapter for Maurer Camera



INTERCHANGEABLE MOTORS:

12 Volt DC Variable Speed 8-64 Frames.
115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.

Animation Motors for Cine Special, Maurer, B & H, Mitchell Cameras, Motors for Bolex and Filmo Cameras, and Time Lapse Equipment.

- LENS COATING
- "T" STOP CALIBRATION
- DESIGNING and MANUFACTURING of lens mountings and camera equipment for 16mm and 35mm cameras.
- BAUSCH & LOMB "BALTAR" LENSES and others for Motion Picture and TV Cameras.
- RENTALS — SALES — REPAIRS: Mitchell, Eyemo, Bell & Howell, Wall, Cine Special Cameras.

Write for full information and prices

JOHN CLEMENS

ERWIN HARWOOD

NATIONAL CINE EQUIPMENT, Inc.

209 WEST 48th STREET, NEW YORK 36, N. Y.

SIGHT & SOUND

BRIEFS ON AUDIO-VISUALS

U. S. Projector Firms Export 10,000 Sound Units During 1952

♦ A total of 10,092 16mm sound motion picture projectors, valued at \$3,038,594 were shipped abroad by U. S. manufacturers during 1952. Largest U. S. customer of this equipment was Canada which absorbed 2,634 machines last year. Mexico was our next biggest buyer with 1,297 sound projectors going south of the border in the same period.

South American countries, principally Brazil, Colombia, and Venezuela, purchased 1,641 16mm sound machines in '52. Among the Far Eastern consumers were Indonesia with 384 projectors and Thailand with 244. Japan acquired 296.

In previous years, Brazil was our biggest customer with 2,148 projectors in 1950 and another 2,810 machines in 1951.

National Advertisers Will Meet in Chicago September 21st-23rd

♦ The annual meeting of the Association of National Advertisers will be held in Chicago at the Hotel Drake, Monday, September 21 through Wednesday, September 23, 1953. The announcement was made by the co-chairmen of the meeting, G. B. Park, manager, advertising and sales promotion, Marketing Services Division, General Electric Company, and M. F. Peckels, manager, Consumer Relations Department, International Harvester Company.

At the same time it was announced that the A.N.A. spring meeting will be held at the Homestead, Hot Springs, Virginia, March 17 through March 10, 1954.

AMA Convention Visitors See Current Films and Equipment

♦ The record 17,500 doctors who milled about Grand Central Palace in New York early this month at the annual conclave of the American Medical Association saw a turnout of exhibitors which filled the Palace's four floors to overflowing. Prominent displays set up by firms in the audio-visual field were those of Audio Productions, Inc., which demonstrated five-minute excerpts from recent Audio medical films, Sturgis-Grant Productions, Spindler & Sauppe, Keystone, Eastman Kodak and Bell & Howell. E. R. Squibb & Sons had a small daylight "theatre" where film excerpts from the *Meet the Doctor* TV series were shown.

Swift & Company Film Division Is Transferred to Advertising Dept.

♦ The film division of SWIFT & COMPANY in Chicago has been transferred to the advertising department according to an announcement by RAY WEBER, advertising manager.

Under the new arrangement all photographic activities will be centered in the film division under W. M. BASTABLE, who remains as head. This will include development of informational, sales promotion and training pictures, television films and other audio-visual media.

Canadian Film Company Executive Gets Advertising-Sales Post

♦ GRAEME FRASER, vice president of CRAWLEY FILMS LIMITED, was elected president of the Federation of Canadian Advertising and Sales Clubs at their annual meeting, June 13. The Federation is made up of 30 clubs, stretching from Halifax to Victoria, with a total membership of more than 7,500.

Mr. Fraser is a past president of the Ottawa Advertising and Sales Club, a director of the Ottawa Rotary Club, and is active in many other service organizations.

Minnesota Mining Announces Magnetic Tape Price Changes

♦ Price changes in the "Scotch" sound recording tape line, including reductions on six items, were announced recently by MINNESOTA MINING AND MANUFACTURING COMPANY.

P. W. Jansen, sales manager for the firm's magnetic tape division, attributed the reductions to "a combination of constantly growing demand for sound recording tape and some newly developed production techniques."

Prices were cut 7 to 22 percent on two types of tape in three reel sizes. The new prices became effective June 15 on quarter-inch tape Nos. 111 and 101 in 300, 2400 and 4800-foot lengths. Most prices on empty boxes and reels in these sizes were also reduced.

Increases in the price of two items were announced at the same time. Leader and timing tape No. 43 in 150-inch lengths went from 50 to 60 cents, and empty 4800-foot tape boxes were raised from 75 cents to \$1.00.

Helicopters in the Atom Age

♦ A new film on the use of helicopters in atomic warfare is about to be released for theatre and television showings by Marathon TV Newsreel. The new 12½ minute film, *Airhead*, was produced in cooperation with the Department of Defense, and the Marine Corps.



DEPENDABILITY

A reputation for dependability is established by many satisfactory accomplishments over a period of time. Once attained it becomes the catalyst that coordinates all other worthy qualities of a business.

Sound Masters, with complete facilities and competent personnel, has through the years so organized its operations that exacting clients have learned to recognize and appreciate its dependability.



ESTABLISHED 1937

SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.

MOTION PICTURES
SLIDE FILMS
TV SHORTS
COMMERCIALS

PLAZA 7-6600

New FREE
Folder

"Opening
the door
to the mind"

**SHOWS HOW
TO MAKE TEACHING
MORE EFFECTIVE
WITH THE**

Beseler
VU-LYTE
Opaque Projector

This informative folder, packed with pictures, shows how ideally qualified for schoolroom use the VU-LYTE is. It points out the easy availability of the free projection materials at every teacher's hand. It explains how applicable these free materials are, to every class level and subject. And it fully describes the exclusive features that make the Beseler VU-LYTE such an outstanding, ultra-modern, professional-type teaching tool, embodying an entirely new principle in opaque projection.

This new folder, just off the press, illustrates and explains the Vacuumatic® Platen, that holds copy flat without need for pasting and mounting . . . the Feed-O-Matic® Conveyor, that feeds new copy in and ejects the old automatically . . . the Pointext Projection Pointer, the built-in optical device that throws on the screen a movable arrow of light which the operator can direct and control without leaving his place beside the projector . . . and other features of pronounced teaching value.



*Pat. Pending †Patented

CHARLES *Beseler* **COMPANY**
EST. 1939
60 Badger Avenue, Newark 8, N. J.
The World's Largest Manufacturer of
Opaque Projection Equipment

Send for your free copy of
"OPENING THE DOOR TO THE MIND."
Also, upon your request, and
without cost or obligation, we will
arrange a free demonstration of the
Beseler VU-LYTE to suit your
own convenience.

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

Ralph Creer, AMA Film Secretary to Make European Lecture Tour

♦ Three talks on medical motion pictures will be made by RALPH P. CREER, Secretary of the Committee on Medical Motion Pictures of the American Medical Association, during a European trip in late August and early September.

The effective use of motion pictures in medical education will be his topic before the section on "Technics and Methods of Medical Education" at the First World Conference on Medical Education. The Conference, to be held in London, August 22-29, is expected to be "one of the biggest and most important events in the history of medicine." It took two years of planning by the World Medical Association, which has a membership of national medical associations from 43 countries.

While in Europe, Mr. Creer will also address the Seventh International Film Festival in Edinburgh, Scotland on September 3. His subject will be, "Motion Pictures in Health Education." The Department of State has requested that he also serve as an official advisor to the United States delegation at this festival.

Returning to London on September 10, Mr. Creer will address a special meeting of the Royal Photographic Society on "Recent Advancements of Medical Motion Pictures in the United States." His talk will include a discussion of the latest developments in color television as applied to medical education. Since 1939 Mr. Creer has been a Fellow of the Society, which is the oldest photographic society in the world.

While in London, Mr. Creer will attend informal meetings with members of the Scientific Film Association and the Motion Picture Committee of the British Medical Association. One of the important problems to be discussed at these meetings will be the international distribution of medical films.

* * *

Pettit Directs Sales Training Activities of Union Bag & Paper

♦ UNION BAG AND PAPER CORPORATION has announced the appointment of ROGER PETTIT to the newly created position of director of sales training.

Prior to joining the Union organization, Mr. Pettit was a member of the editorial staff of The Jam Handy Organization. More recently he was associated with the United States Steel Corporation as senior project supervisor for the Sales Training Section.

Mitchell * known 'round the world...
wherever great 16mm and 35mm films are made



THE MOTION PICTURE INDUSTRY trusts up-to-date professional perfection. Consequently the industry's equipment, Mitchell has become the standard equipment of the world's leading studios. Truly, known to the motion pictures shown in theatres throughout the world.



AMERICAN BUSINESS needs top quality films to promote sales, educate employees, create goodwill and inspire a better way of American Life. Today, more and more of the nation's business leaders specify modern, sure Mitchell equipment.



TELEVISION needs adaptable equipment to meet fast changing requirements. Mitchell's professional-grade equipment is now making new cameras and making new cameras to the finest of Television production standards.

GOVERNMENT SERVICES set high specifications for photographic equipment. Time after time, precision perfect Mitchell 16mm and 35mm products have been selected for purchase by United States and Foreign Governments.



NEWS SERVICES require fast, versatile photographic equipment for "on-the-spot" coverage. Working under pressure, in critical situations, Mitchell's cameras are known for their reputation for dependability and accuracy.

...AND FROM MITCHELL'S ENGINEERING LABORATORIES
newly developed, pace-setting photographic equipment will soon emerge. Look to Mitchell for the Year's most important contributions to 16mm and 35mm photographic perfection!

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • DEPT. FW-8 • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MUZZY HILL 3-7028



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell



this man
is making a motion picture...

He doesn't act. He doesn't write, direct nor produce. His specialty is operating a band saw. Yet, what he and many other men like him do — and how well they do it — determines the success of the finished product.

In making films for business, perfection is the sum of all jobs well done — from that of the star before the cameras to the work of the studio carpenter at the band saw.

Each man is a specialist in his own right, for each has a specific responsibility in the making of better motion pictures which will bring better results for you, the sponsor.

At TRANSFILM, better films for business are produced by men who demand perfection, of themselves, of each other, of everyone who participates in the making of a motion picture.

TRANSFILM
INCORPORATED

35 WEST 45TH STREET, NEW YORK 36, N. Y.
Judson 2-1400

M. B. Mitchell Named President of Encyclopaedia Britannica Films

♦ MAURICE B. MITCHELL, a vice-president and member of the board of directors of Muzak Corporation for the last three years, has been named president of ENCYCLOPAEDIA BRITANNICA FILMS, INC. The announcement was made this month by the board chairman of the film company, WILLIAM BENTON, former senator from Connecticut.

In addition to his duties as sales manager of the nationwide Muzak franchise operation, which provides a wired and wireless music service, Mr. Mitchell has also served as general manager of Associated Program Service, the transcription library division of Muzak. This unit has also distributed EBFilms in the television field.

Though only 38 years old, Mr. Mitchell has been associated with many aspects of communications. He began in the newspaper field, on the advertising staff of the New York TIMES, running a country weekly and serving as advertising manager on several papers. He is the original director of the Broadcast Advertising Bureau of the National Association of Broadcasters, and was successively promotion manager, sales manager and general manager of WTOP, CBS outlet in Washington, D. C.

Mr. Mitchell is a member of several organizations, and since 1948 he has been secretary of the All-Radio Presentation Committee, an industry-wide promotional effort which produced a group of films.

EBFilms, with national headquarters in Wilmette, Illinois, north shore suburb of Chicago, is a pioneer in the field of audio-visual education because it is the lineal heir to the research and development in the field of classroom films originally undertaken at the University of Chicago.

* * *

Promotions Announced for Two RCA Victor Division Executives

♦ Election of W. WALTER WATTS as vice-president in charge of technical products, and of THEODORE A. SMITH as vice-president in charge of the Engineering Products Department of the RCA VICTOR DIVISION, Radio Corporation of America, was announced today by WALTER A. BUCK, vice-president and general manager.

Mr. Watts, previously vice-president in charge of the Engineering Products Department, will supervise the activities of both that department and the Tube Department of the Division.

Mr. Smith was previously assistant to Mr. Watts.



W. C. DEVRY

Elected President—Armed Forces Communications' Assn. Chapter

♦ W. C. DEVRY, head of the DEVRY CORPORATION, has been elected president of the Chicago chapter of the Armed Forces Communications Association. DeVry, whose Chicago firm has specialized in the manufacture of motion picture projection equipment for over 40 years, succeeds James H. Kellogg of the Kellogg Switchboard and Supply Company.

The Association has as members key men from leading electronic, communication and photographic manufacturers. This group of highly trained technicians is available to assist the Armed Forces during war or peace in problems of research, development, manufacturing, procurement and operation.

* * *

Eastman Kodak Co. Announces Four Executive Appointments

♦ Four executive appointments at EASTMAN KODAK COMPANY's Kodak Park plant have been announced by I. N. HULTMAN, vice-president and general manager of Kodak Park.

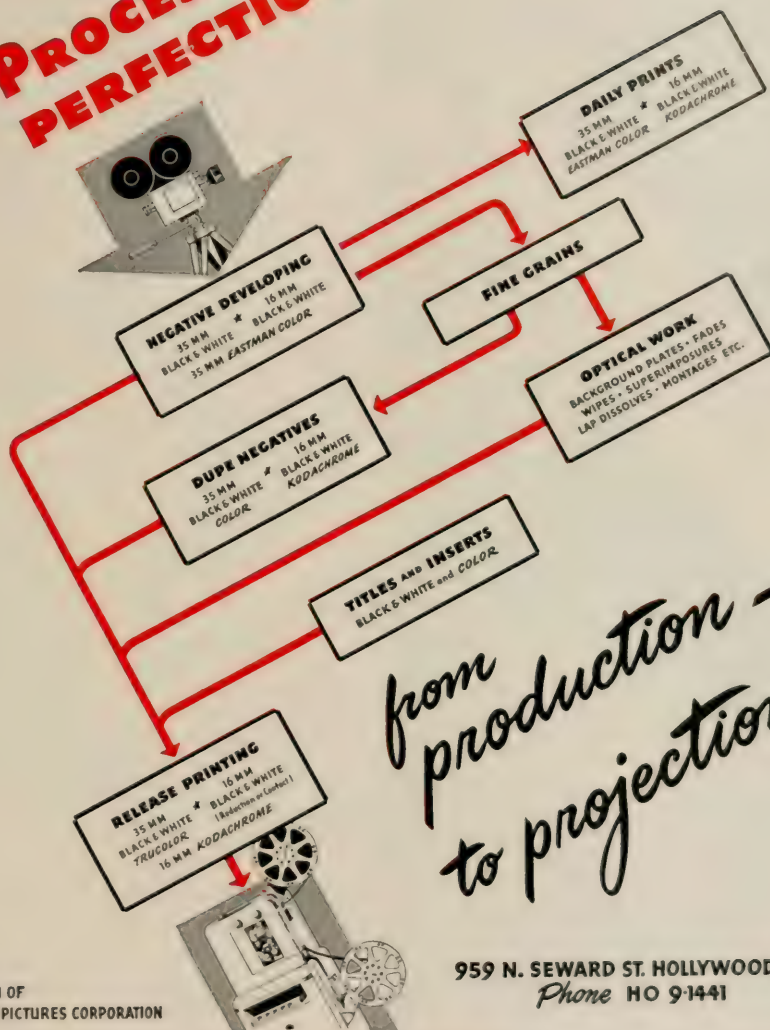
LOUIS J. McMANUS is superintendent of the stores division. He joined the company in 1907, and since 1945 he has been assistant superintendent of engineering and maintenance stores.

Assistant superintendent of that division is HAROLD C. GUNDERSON who had been assistant to the general superintendent of engineering and manufacturing services since 1945.

AUSTIN M. CULLIGAN, whose first job was with Kodak, is now superintendent of the paper box division. He had been assistant superintendent of that division since 1946.

The new superintendent of the printing division is HARRY A. PATTERSON. After joining Kodak as a copywriter in 1930 he transferred to the printing division in 1933, and became assistant superintendent.

PROCESSING PERFECTION



*from
production —
to projection!*

A DIVISION OF
REPUBLIC PICTURES CORPORATION

959 N. SEWARD ST. HOLLYWOOD, 38
Phone HO 9-1441

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★ *Hollywood's Only Complete Laboratory Service* ★

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For COMPLETE
FILM PROCESSING

FOR COLOR
it's
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NEGATIVE
DEVELOPING

FIRST PRINT
DEPARTMENT

ULTRA VIOLET
& FLASH PATCH
TRACK PRINTING

16% & 35%
RELEASE
PRINTING

QUALITY
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TITLE
DEPARTMENT

22
CUTTING
ROOMS

**ROUND
THE
CLOCK
SERVICE**

A NEW ADDITION
TO OUR SERVICES
The most modern
prevue theatre
featuring
Three Channel
Interlock Projection

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

**THEATRE
MOVIELAB
SERVICE, INC.**

YOUR MOST DEPENDABLE BUYER'S GUIDE

♦ Business and government buyers of films, equipment and related services find BUSINESS SCREEN their most dependable buyer's guide . . . select your supplier in these pages.

Audience Juries at Stamford Film Festival Select Six Pictures for Top Honor Awards

AWARD HONORS to films from industry, education and the religious field climaxed the Fourth Annual Stamford Film Festival, sponsored by the Stamford (Conn.) Film Council on May 22. A total of 27 films were selected by screening committees from 185 entries. Audiences in the new Walter Dolan Junior High School Auditorium voted top awards to six of the 16mm motion pictures selected for the festival showings.

Sponsored Films Score

First award in the Public Relations and Industry section was given to *American Cowboy*, sponsored by the Ford Motor Company and produced by MPO Productions. MPO also scored with a top award in the section on Sports and Travel films for *Out of the North*, the brilliant color film on wild fowl migration sponsored by Nash Motors.

That the Deaf May Speak, color film on the Lexington School for the Deaf produced by Campus Film Productions won first place in the Adult Education section. First award in the Classroom Film division went to *The Prairie*, an Arthur Barr Productions' film. In the Arts division, the film *John Gilpin*, produced by John Halas and distributed by the British Information Services, was a first award; the winning film in the Religious section was *We Hold These Truths*, sponsored by the National Council on Churches and distributed by the Religious Films Association.

Four Get Awards of Merit

Sponsored films shared four Awards of Merit. Two of these were given in the group of Classroom films with *The Canned Meat Story*, sponsored by the American Can Company and produced by Raphael G. Wolff Studios and *Air Freight*, sponsored by American Airlines and produced by Academy Films taking honors in this class.

Fabulous Fishin' in South America produced by Sound Masters for a group of sponsors including Johnson Motors, South Bend Bait and Pan American-Grace Airways received an Award of Merit in the Sports and Travel group.

Anheuser-Busch Shares Honor

The Mark of C, sponsored by Anheuser-Busch, Inc. and produced by Wilding Picture Productions, Inc., received the Award of Merit in the Public Relations and Industry section.

OTHER FILM AWARDS

N. Y. Art Directors Cite Atlantic Refining Commercials

♦ Among the awards of Distinctive Merit given last month at the 32nd Annual Exhibition of the New York Art Directors Club was one for a series of filmed, live technique, TV commercials sponsored by Atlantic Refining Company, produced by Sound Masters, Inc. under the supervision of N. W. Ayer & Son (Norman Tate, Art Director).

The Atlantic series featured a unique "floating figure" which showed only the seat, steering wheel and radiator of a car as if suspended in space.

Fifty-six entries were made in the Exhibition's TV commercial category. Another award in the filmed animation technique classification went to a series produced for the Bardahl Mfg. Co., by Ray Patin Productions. The agency was Wallace Mackay.

"Legend of Dan and Gus" Wins Public Utilities Contest Prize

♦ *The Legend of Dan and Gus*, a film produced for the Columbia Gas System, Inc. by Wilding Picture Productions, has been awarded first prize in the motion picture division of the Public Utilities Advertising Association's better copy contest.

General Electric Film Wins Award at Milan International Fair

♦ *Freedom and Power*, the latest film in the GENERAL ELECTRIC COMPANY's More Power to America series, recently won the Minister of Communications Award at the 1953 Milan Samples Fair in Milan, Italy.

The 29-minute color film, produced by RAPHAEL G. WOLFF STUDIOS of Hollywood, competed in a field of 186 commercial motion pictures submitted by 70 companies from 14 nations. This contest for excellence in advertising cinematography is a regular feature of the Milan Fair, largest exposition of its kind in the world.

Last year *Pipeline to the Clouds*, another G-E film produced by Wolff, won the same award.

Freedom and Power combines animation and live action to trace the development of the nation's power industry against the historic background of the colonists' struggle for freedom. It was designed as a public information vehicle to give people a better understanding of electricity's role in national welfare.

We can't afford to miss!



In seven years of hitting the most difficult targets
with live action and animation films
our writers, artists and production personnel
have yet to lose a client. Any volunteers?

John Sutherland Productions, Inc.

NEW YORK - 60 E FORTY-SECOND ST.

CHICAGO - AMBASSADOR WEST HOTEL

LOS ANGELES - 201 N. OCCIDENTAL BLVD.

For over a decade
PRINTERS OF 16mm
Kodachrome duplications . . .

EXCLUSIVELY

**YOUR ASSURANCE OF
 BETTER 16mm PRINTS**

Color
REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: HILLSIDE 8225

FOR BETTER SHOWS USE THE AUDIO VISUAL PROJECTIONIST'S HANDBOOK

♦ Many large U.S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.

Color Reproduction Company has always believed in specialization because specialists are qualified to turn out the finest work. Color Reproduction Company has always specialized exclusively* in 16mm Kodachrome duplications. These years of specialization is your assurance of finer quality prints, and faster, dependable service. Try Color Reproduction Company on your next order! All prints guaranteed.

*EXCEPTION: Black and white reversals from color prints for TV projections.



RICHARD M. HOUGH

**Elected Vice-President of
 Modern Talking Picture Service**

♦ A veteran of three decades of film production and distribution is the newly-elected vice-president of MODERN TALKING PICTURE SERVICE, INC. Announcement of the new post for RICHARD M. HOUGH, formerly midwest divisional manager for the sponsored film distribution network, was made last month by FRANK ARLINGHAUS, president.

"Dick" Hough's career in films dates back to studio affiliations with Warner Brothers and MGM. His affiliation with 16mm began in the 30's when he was head of extensive audio-visual activities for the Bank of America and Trans-America. Joining Modern in the late 30s, he has been continuously active as a top sales executive except for the period of World War II when he served as Navy photo and intelligence officer in a Pacific Task Force on the carrier Randolph.

* * *

DuKane Promotes Al Hunecke

♦ A. F. HUNECKE, district manager of the home territory of the Audio-Visual Division of DuKANE CORPORATION, St. Charles, Illinois, has been made assistant to the vice-president and general manager.

C. W.
 (CHET)
 FANNING

★

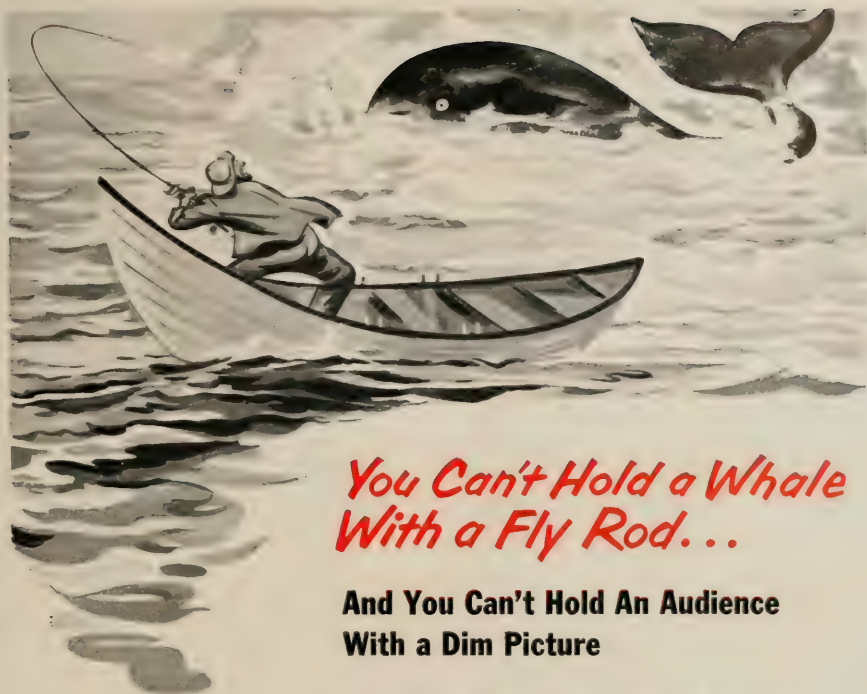


Victor Animatograph Appoints

C. W. Fanning Advertising Director

♦ The appointment of C. W. "CHET" FANNING, JR. as advertising director of VICTOR ANIMATOGRAPH CORPORATION was announced recently by SAM G. ROSE, president. The appointment, Mr. Rose said, is in conjunction with expanding production and sales plans.

Mr. Fanning, formerly with Sperry-Boom, Inc., advertising agency, will supervise Victor's advertising and public relations programs.



You Can't Hold a Whale With a Fly Rod...

And You Can't Hold An Audience With a Dim Picture

IF YOU EXHIBIT 16mm FILMS TO 100 OR MORE PEOPLE, you can't *possibly* provide optimum screen illumination by any means except the carbon arc. And the "National" carbon arc for 16mm projection is 4 times brighter than the next best light source.

WHEN YOU BUY PROJECTOR CARBONS



—BUY "NATIONAL!"

Today, with so many business and education! film productions under way—with record high attendance and accelerated distribution, with constantly improving production quality and the imminence of such new film techniques as 3-D—audience attention is at a premium.

Make it a point to investigate the latest equipment for carbon-arc projection of 16mm motion pictures. You'll find it safe, simple, economical... with a difference in picture quality you can SEE.

*The term "National" is a registered trade mark
of Union Carbide and Carbon Corporation*

NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation

30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg

animation

TELLS AND SELLS!

How many times can you remember seeing anyone walk out of a theater during an animated cartoon? Everyone knows people watch and enjoy animation. However, everyone may not know that The Cartoonists are producing outstanding animation for TV and business film. Our artists have been producing humorous illustration for national advertisers for many years. Their talents, coupled with those of our skilled animators and a photographic unit designed expressly for filming animation, is responsible for the high quality animation produced by The Cartoonists. See "special services" section in this magazine for more information on our facilities or give us a ring and our representatives will call.



ADVERTISER: Ivars Potato Chips
AGENCY: Olan & Bronner, Inc.



ADVERTISER: Old Dutch Cleaner
AGENCY: Grant Advertising, Inc.



ADVERTISER: Delrick Margarine
AGENCY: Grant Advertising Inc.



ADVERTISER: Stag Beer
AGENCY: Maran Inc.



ADVERTISER: E. L. Bruce Company
AGENCY: Christian Advertising Agency



ADVERTISER: Standard Oil
AGENCY: McCann Erickson Inc.

the cartoonists

100 EAST OHIO STREET • SUPERIOR 7-2755
CHICAGO, ILLINOIS

Executive Notes

**B&H Names Driscoll Ad Director
as Margaret Ostrom Retires**

★ The appointment of H. F. DRISCOLL, until recently director of market research, as director of advertising for the Bell & Howell Company has been announced by CARL SCHREYER, vice-president in charge of merchandising. Mr. Driscoll succeeds MARGARET OSTROM, former head of the advertising and sales promotion departments, who is retiring after 20 years of service.



H. F. DRISCOLL



MARGARET OSTROM

The new B&H advertising chief joined the Educational Sales Department of the company in 1938. He was transferred to the Government Sales Department in 1941 and, during World War II, was manager of order control. He became assistant to the director of sales in 1948 and director of market research in 1950. He will continue to head the Market Research Department as well as supervising the extensive advertising and sales promotion activities of B & H.

Mrs. Ostrom joined Bell & Howell in 1931 as a secretary in the president's office. In 1932 she was transferred to the advertising department. After a series of promotions she was named advertising manager in 1942 and director of advertising and sales promotion in 1950.

Mrs. Ostrom plans to spend her new-found time with her family and following her hobby of movie-making. Within the past year she was honored as one of the nation's top advertising women.

One of the few women to hold a top executive position within the audio-visual industry, her presence will be missed among the many liaison committees and trade groups which she found time to serve despite the many internal responsibilities of management which were a part of her job as the company continually expanded both plant and production schedules during the past decade.

Automatic Projection Elects Sales and Engineering Executives

♦ NORMAN A. BRUML, president of AUTOMATIC PROJECTION CORPORATION, manufacturers of Soundview sound slidefilm equipment, has announced the election of JOHN E. HOLMES and PIERRE H. BOUCHERON as vice-presidents of the Corporation. Mr. Holmes, vice-president in charge of sales, served for 14 years with the National Broadcasting Company in the development of radio and television transcriptions. For the past two years he has been sales manager in charge of promotional activities for the Soundview line.

Vice-president and chief engineer is Mr. Boucheron, also formerly with NBC. For five years he was with that firm's Research and Development Division.

At the same time Mr. Bruml announced that Leila A. Virdone has been appointed his executive assistant and will have charge of purchasing for Automatic Projection.

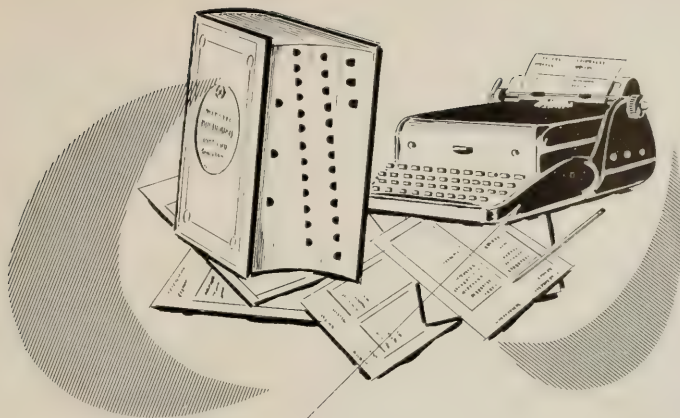
United World Films to Distribute Westinghouse Electric Pictures

♦ Westinghouse Electric has been added to the group of sponsors whose motion pictures are being distributed through United World.

Energy Is Our Business and *A Hot Time for Mr. Bundy*, both sponsored by Westinghouse, are now available through the 43 offices of United World. Booking information on these and many others in United World's free film library may be secured from the company's main office, 1445 Park Avenue, N.Y.

Audio-Visual Firms Take Part in Advertising Essentials Show

♦ Among the 101 exhibitors at New York's first Advertising Essentials Show, which packed advertising executives into the Biltmore Hotel on June 9th and 10th, were the following in the business film field: Audio-Master Corp., Bergman Associates, the Charles Beseler Company, Inc., and David White Company.



it's all in knowing
how
to pick them...

Only 1,000 or so words are needed for the narration and dialogue of the average twenty-minute motion picture. To a large degree, however, the effectiveness of that picture depends upon a script writer knowing how to pick those relatively few words from the 600,000 available to him in Webster's; depends upon his *imaginative* choice of words for their power to illuminate an idea, for their emotional impact, for their persuasiveness—for their ability to induce the mind and heart in a desired direction.

At Unifilms, the preparation of narration and dialogue scripts with *imaginative* qualities is *basic* . . . just as imaginative research and direction and the imaginative use of sound are basic. All these, brought into focus at Unifilms, create a production that is not just a motion picture, but a *moving* picture: a film-message that impels your viewers to positive action.

The cost? Well, imagination takes a hand here, too. For *original* production techniques devised by Unifilms have effected marked *savings* for our clients.

To learn more about Unifilms, make a date by telephone . . . *now!*

UNIFILMS, INC.

NOT JUST MOTION PICTURES, BUT MOVING PICTURES

146 EAST 47TH STREET
 NEW YORK 17, N.Y.
 MURRAY HILL 8-9325



225 SOUTH 15TH STREET
 PHILADELPHIA 2, PA.
 KINGSLEY 5-8013

"MAN WITH A THOUSAND HANDS"

THE KITIMAT STORY



A New Color Film
of Limitless Scope
Tells Epic Story of
"Project British Columbia"

5,000 square miles, covering an area as large as all of France.

This is "Project British Columbia." When completed it will be the largest aluminum manufacturing center in the world, run by the largest power plant ever built. Half a million metric tons of aluminum will be produced every year.

Sponsored by Harvester

The epic story of "Project British Columbia" has been brought to the screen by the International Harvester Company in a 55-minute color motion picture of tremendous scope, titled *Man With a Thousand Hands*. Written by Charles Palmer, the picture was filmed by a special unit of Associated Screen News, Ltd., Canadian producers. Jack MacDougall, director and Bob Martin, cameraman, were key members of this team.

Final editing and recording of the original music for *Man With a Thousand Hands* was supervised by Pat Dowling in Hollywood. The choice of Raymond Massey as narrator was as inevitable and appropriate as the whole scheme of this great visualization.

Concentration of Equipment

Harvester's role in the "Kitimat story" (as this project is geographically identified) was to furnish hundreds of "Big Red" crawler tractors to the various contracting firms. TD-24's. TD-14's. D-8's and the

GREAT STORIES are made of meaningful stuff. In these days when men incline to doubt their power, humbled by the omnipotence of the atom and confused by the conflict of ideologies, the story of a vast new adventure of men against the wilderness brings fresh inspiration and new faith in the future of our free society.

This film was lensed in the

mysterious tangle of ocean and mountain peaks that is Canada's Pacific Coast, known principally for salmon, lumber, mining and snow-capped scenery. Civilization's only toe-hold was an occasional cluster of loggers' cabins and canner settlements clinging to the shorelines as dark forests behind them seemed to be crowding them into the sea and its hungry tides.

But today, starting at the head of an ocean inlet that pokes its deep waters a hundred miles into the Coast Range mountains, an army of skilled men with twenty million dollars' worth of construction equipment is working twenty hours a day on six separate, but interdependent, construction projects spread over

POWER FOR THE KITIMAT SMELTER will be generated in a huge man-made cave eight stories high. A "Big Red" crawler tractor is shown moving some of the tons of rock to make room for the Kemano Power station.



WITHIN THIS AREA OF BRITISH COLUMBIA, men and machines are making a gigantic effort as world's largest aluminum producing center is built.

other familiar power machines literally move the mountains as they push aside timber, pile up earthwork dams, scoop out rocky caverns, and drag heavy loads up the steep slopes.

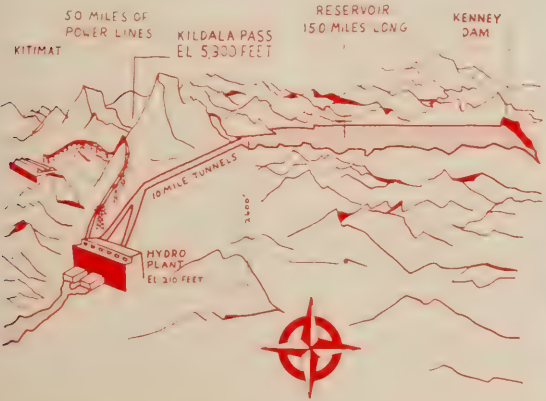
Restraint in Commercials
 The sponsor has shown admirable restraint in product "mentions" and

credits are well-distributed to all principals on the project.
 "Project British Columbia" is, in fact, many projects over the 5,000 square mile area. The Aluminum Company of Canada will operate the world's largest smelter at the newly-created town of Kitimat with hydro-electric power generated from a



SKIMMING OVER ROOF OF THE WORLD, a crawler tractor rides the mile-long aerial tramway to the Kemano tunnel.

THIS DETAIL MAP shows the approximate location of the various projects within an area as large as France—this is "Project British Columbia".



TRUCKLOADS OF ROCK are dumped on the growing wall of the huge Kenney Dam where high-pressure streams of water wash away loose material and help bind rock surfaces of the world's largest clay-core dam.

huge water reservoir up in the mountains more than 50 miles away.
 To harness this 150-mile long reservoir of water, the greatest earth-filled structure in the world, Kenney Dam, is being built across the narrows of the Nechako river. The western edge of this giant reservoir, covering an area nearly as large as Connecticut, is formed by the Pacific mountain ranges.
 To facilitate audience comprehension of the scope of "Project British Columbia," which will open up to development an area nearly as large as France, *Man With a Thousand Hands* includes numerous animated sequences.

This feature, integrated with the

Massey narration and the many scenes of men and machines conquering Nature in an arena formed by the majesty of the region that is central British Columbia, provides a picture of interest not only to contractors and engineers, but the general public as well. Audiences all over the world will want to see it.
Public Showings in Fall
 While current showings of *Man With a Thousand Hands* are being held only for the press, earthmoving contractors, technicians, engineers and members of local and state governments, Harvester has announced that the film will be placed in general release within the next few months.

TUNNEL WORKERS WAIT at entrance of 10-mile long mountain tunnel which will carry water to Kemano power station flue.





Here's a thought-provoking scene from "Pick Your Safety Target," selected as 1953 award winner by the National Committee on Films for Safety.

In 14 years, we've produced more than 100 other safety films (some 15 of them, also award winners) to help industry help its workers to stay safe and sound on the job. Off the job, too.

This is no back-patting. Our purpose is to point out that perhaps this experience in creating and producing safety-training-on-film may be of value to you — to train your people, unsnarl accident problems, make everybody work safer.

May we sit down and talk it over with you?

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Let's Visualize Our Public Services

All Levels of Government Can Improve Their Use of Audio-Visual Materials: Report of a Project

by RACHEL MARSHALL GOETZ

AUDIO-VISUAL materials have still to make their full contribution to democratic government. It is true that the armed services use films at the rate of seventy million training hours annually, and that other branches of the federal service have also "discovered" audio-visual aids. So have some of the larger states and cities. But there are wide areas, particularly at the local level, where officials remain unaware that these new communication tools could provide the *open sesame* to better training, better public relations, and better citizen understanding.

Many government agencies and most civic groups are just beginning to learn to command the extra dimension which these tools can give to public service training and public information programs. They have not yet learned to maneuver themselves through the fast-growing audio-visual field. The consequence is that rich resources, ripe for the taking, lie buried. If audio-visual clearing house services were generally available, both public administration and civic education would gain much.

Two-Year Study Made

These conclusions have emerged from a two-year study of the visual-aids-in-government field by Public Administration Clearing House. This exploratory project explored by doing. It combined research with pilot audio-visual services to the score of organizations of government officials headquartered at 1313 East 60th Street, Chicago. The membership of these organizations totals 100,000, mostly local and state government officials. Each of the organizations is individually answerable to its own membership. All are dedicated to raising the calibre of public administration. Working and living in close proximity the "1313" group has become a living center for the business of public administration.

In the course of a single year a million and a half pieces of mail flow out of "1313" in the form of newsletters, reports, answers to inquiries, etc. These reach into all states to some ten thousand municipalities, into the federal government, and governments around the world. Back to "1313" and to its famous Joint Reference Library

flows much of the substance of government.

The visual-aids project of the Clearing House thus was in a position to feel the pulse of audio-visual operations at every level of government. Built in channels were at its disposal which provided a unique opportunity to deepen governmental understanding of the potential of the audio-visual field.

Pilot Film Bibliographies

Pilot film bibliographies were prepared and "how-to" materials were published. These included: "Tips for New Film Users," "Some Sources of Audio-Visual Materials," "Visual Aids for Public Service" (an illustrated manual, publication date July 1953), and a number of film listings and articles.

The most ambitious of the film listings were undertaken in cooperation with American Public Works Association. Serial listings of some 200 films on public works were issued. They ranged broadly over subjects such as water supply and purification, street sanitation, refuse disposal, street lighting, vehicle care and maintenance, etc. Most of the titles were sponsored films, many of which do not appear in standard reference works. They were uncovered through a questionnaire sent to manufacturers of public works equipment and materials.

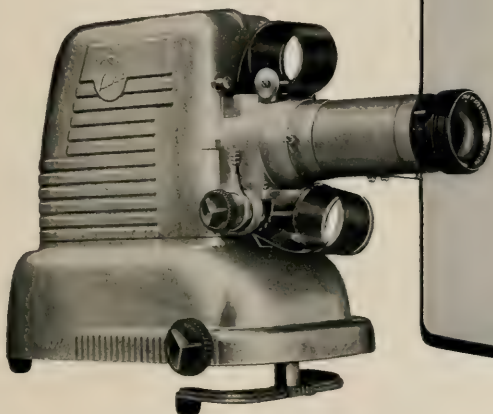
The listings were reinforced by another survey designed to uncover evidence of governmental use. Cities known to be using films were queried. 32 reported that they were using a total of 512 films; 63 of these had been produced by the cities themselves. Such evidence of experience-in-use obviously constituted most important evaluative information.

Films ranging broadly across all of the concerns of city government were uncovered. A number of cities, including Burbank, San Diego, and San Mateo, California, Eugene, Oregon, and Milwaukee, Wisconsin, reported that they had produced films on overall governmental operations. Some of these were major undertakings in full color with professional production; others were homemade efforts on budgets of less than one thousand dollars.

State governments also emerged as film users of real importance. (CONTINUED ON PAGE 30)

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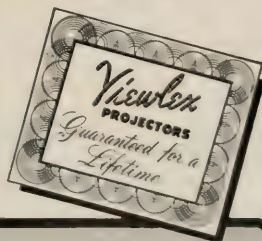
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Previews

"DECISION FOR CHEMISTRY" PREMIERED BY MONSANTO

A MAJOR INSTITUTIONAL motion picture, serving the important area of careers for youngsters in the chemical industry, has been premiered in St. Louis by the Monsanto Chemical Company. The film, *Decision for Chemistry*, is a 50-minute subject produced by Monsanto with the intent of creating a better understanding about the role of the chemical industry in American life.

It uses a theme of "boys and freight trains" and deals with the curiosity of youngsters, implying that today's investigative youngsters, will be the searching scientists of tomorrow.

World premieres were held at the St. Louis Theatre for employees and their families of the company's main office, KXOX Building office, the Clayton office and the Carondelet plant. Similar showings for employees of the John F. Queeny and William G. Kummrich plants followed during the three-day premiere performances. Edgar M. Queeny's celebrated salmon film *Silver Lightning* was included on the program during the St. Louis showings.

Decision for Chemistry was produced by MPO Productions, Inc. of New York. Direction was by Sidney Meyers, who wrote and edited the Academy Award nominee *The Quiet One* and the music score was composed by Alex North who wrote the film music for *Death of a Salesman* and *A Street Car Named Desire*.

Public distribution of a shorter (29 minute) version of *Decision for Chemistry* will begin next fall via the nationwide network of Modern Talking Picture Service exchanges.

"Haulaways West" Tells Story of Truckload of Automobiles

★ The adventures of an automobile haulaway truck and its drivers is the subject of a new sound motion picture released by the National Automobile Transporters Association. The 3000 mile trip from Detroit to Los Angeles, made in four and a half days, provides the story line.

Prints of *Haulaways West*, produced by Betteridge and Company, are available from Elmer R. Reeves, NATA accident prevention director, 2627 Cadillac Tower, Detroit 26.

New Color Picture Dramatizes Milton Hershey School for Boys

♦ The story of Milton Hershey's dream and ultimate realization of a school for orphaned youngsters is told in *Milton Hershey School—a Living Heritage for Boys*, a 28-minute color film produced by Louis W. Kellman, president of News Reel Laboratory.

Of special interest to social agencies, welfare groups and educators, the film is an example of how a motion picture can be created to be a potent force in a school's public information program.

"The Hawaiian Story" Relates History of Islands' Agriculture

★ The Hawaiian Sugar Planters' Association of Honolulu recounts the history of agriculture in the islands, in *The Hawaiian Story*, a new color film produced by Pat Dowling Pictures. The picture brings out some little known facts on how sugar became a commercial crop in Hawaii, and how early mercantile firms, now known as agencies, developed.

The early history of the islands, which deals with the sandalwood trade, is illustrated with color paintings by Raymond Lanterman, well-known Honolulu artist.

Sugar cane became a major crop there after the 1850 gold rush. Because flour was selling for a dollar a pound in California, island farmers rushed into the production of wheat. They made enough money from that venture to go into the sugar business. Though only a comparatively small percentage of the land surface of Hawaii is suitable for any kind of agriculture, production has now developed to the point where tonnage per acre is the heaviest of any sugar cane growing area in the world, and the crop is the largest single source of income to the island population.

Kling Studios Produces 3-D Film To Announce 1954 Admiral TV

♦ The release of one of the first complete 3-D commercial motion pictures has been announced by FRED A. NILES, vice-president in charge of motion picture and television, KLING STUDIOS, INC.

THE ADMIRAL CORPORATION is using the film to introduce its 1954 line of television models at sales conventions in New York, Chicago and San Francisco this month.

Niles said a Kling-designed system based on synchronous Mitchell 16mm cameras was used in production.

Portrait of a man all steamed up.

So much so, in fact, he should have his suits made by a steamfitter.

This lad's really boiling. His first film missed the big board meeting — his latest missed the sales convention. And why? Because he spent so much time carting his film all over town for developing . . . for editing . . . for sound . . . for music . . . for titles . . . for animation . . . for nothing.

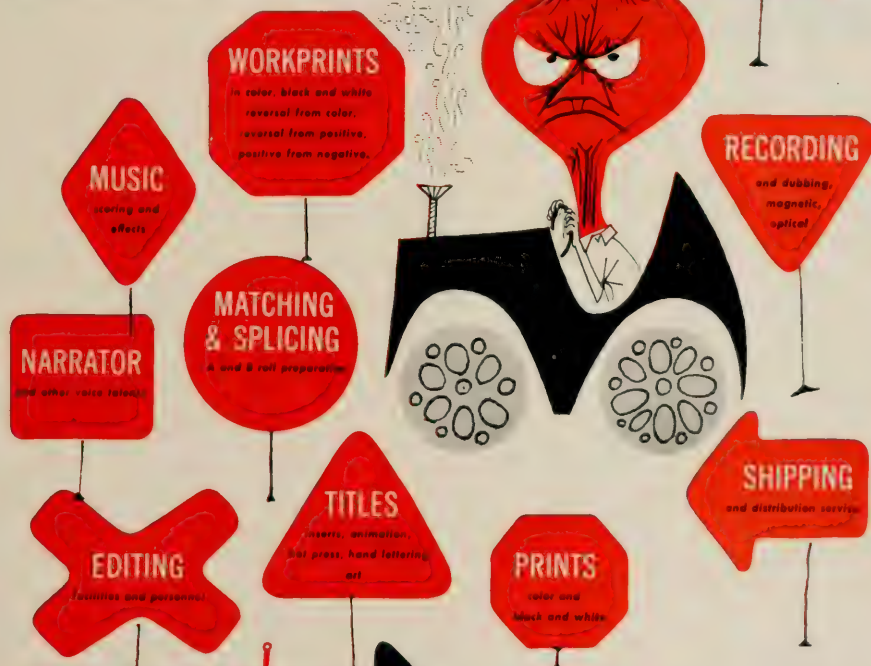
Guess he doesn't know . . .

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Judge a Producer by the companies he keeps

PUBLIC SERVICE:

(CONTINUED FROM PAGE 26)

Much of their activity is in the area of state services to public school systems. This fact of state audio-visual operation is big business. All 48 states operate film libraries. There are more than 270 such libraries circulating 130,000 prints. All but 50 of these are attached to state colleges or universities or state departments of education.

Motion picture production by the states is also a sizable business. At least 400 films have been produced by state colleges and universities, and scores of others have been produced or sponsored by other departments of state governments.

State-produced films run the gamut from travelogues and promotional films to teaching films such as *River Valley Archeology* and *Hast Any Philosophy in Thee?* Some state productions stand high among 16mm films for maturity in handling subject matter and for understanding of the film medium. Increasingly state governments have joined with each other and with professional and industrial groups in producing films of broad usefulness.

2,000 Films Listed

The Clearing House project assembled a working file of more than 2000 films in 170 categories, selected for their potential usefulness in the public service and in citizen education. They ranged through housing, planning, public works, health, mental health, recreation, education, and welfare. Resources in the fields of traffic safety, police and fireman training turned out to be unexpectedly rich.

Typically, films prepared for use in the schools proved less useful—at least for public service training—than those which can be borrowed from industry. In the fields of personnel administration, office management, safety, human relations, and public relations, there are many films which could readily be transplanted to government. BUSINESS SCREEN's "The Index of Training Films" is a key resource. The development of magnetic sound striping for films has suddenly lifted the horizons of film editing, and governments stand to profit by being able to adapt still more industrial and educational films to their special needs.

Sponsored films can and do make an important contribution to the discussion of public issues. Films like Chevrolet's "Let's Get Out of the Muddle," "International Har-



"Baltimore Plan" a recent Encyclopaedia Britannica film is being used to help local governments improve slum conditions.

vester's "A Day in Court," and General Mills' "A School That Learned To Eat," have encouraged informed citizen consideration of some of the overriding problems of twentieth-century America. Opportunities for good-will-building by sponsoring distinguished public service films are not being overlooked by progressive business management.

Some of the other audio-visual tools which industry has learned to use—TV, radio, tape recordings, still projectors, displays, charts, etc.—are also spottily appearing on the public scene. Once again, osmosis proceeds at a creeping rate.

An Uncharted Wilderness

The fact is that the audio-visual field is an uncharted wilderness as far as the public service is concerned. There is little or no clearance between government shops, and the rich resources of industry and education are largely untapped. Public Administration Clearing House's pilot project concluded that the task of releasing the full potential of the new communication tools in the public service calls for a sustained attack along a broad front. Specifically, it will be necessary to encourage:

- 1) Broader awareness of the potentialities of audio-visual aids.
- 2) Greater facility in the use of equipment.
- 3) More useful evaluations of existing films and other aids.
- 4) Easier access to films and other audio-visual resources.
- 5) Increasingly mature collaboration among producers, sponsors, and users.

Seeking Project Support

The "1313" organizations have become convinced that audio-visual aids could contribute substantially to public service training and civic education. They have therefore instructed Public Administration Service (on whose board all the others are represented) to seek support which would permit it to develop a public service audio-visual center.

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Southwestern Bell Telephone Company
Union Electric Company
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We Changed The Direction of The Sound

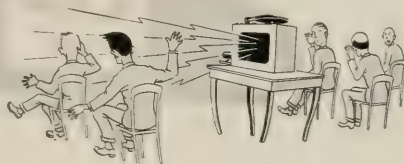
The old way of making Sound Slide-film machines was to throw the sound to the left.

If the volume was adjusted to make the sound adequate for those on the right side of the machine, those on the left side were blasted unbearably.

Meanwhile those in the rear got little or nothing.

And there was no semblance of quality except on the left side.

To set a machine down in the midst of the audience and throw the sound **AT** some and **AWAY FROM** others was obviously an engineering freak, with nothing that could be said in its favor. But loud protests were uttered against it.



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There was vigorous complaint against the impossibility of adjusting the volume to suit the entire audience.

The audience was not at ease. Attention was not uniform. A big part of the program was lost.

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Effects of Atom Bomb Are Shown in Byron's "Operation Doorstep"

★ The effects of an atomic explosion on two average frame houses are shown in *Operation Doorstep*, film story of the atom firing at Yucca Flats, Nevada during the March 17 civil defense demonstration.

Produced by BYRON, INC., in co-operation with the Federal Civil Defense Administration, the film shows the preparation necessary for such a project, and the combined efforts of television, newsreel and radio facilities to bring home to Americans the importance of being prepared in the event of atomic war.

E. M. Russey, a Byron director-cameraman, was assigned to get the "whole story." The main part of that story is what happened to the houses, at 3,500 and 7,500 feet from the center of the explosion, which contained mannikins representing families at home.

Other questions answered by the film include: What was the effect on automobiles at various distances from the bomb; how effective were various home-made shelters; and how did volunteer soldiers in trenches two miles away react?

The F.C.D.A. feels that the *Operation Doorstep* message is of vital importance to every American. It offers business and industry an opportunity to aid in civil defense by showing the film to as large an audience as possible. Prints of the 10-minute black and white film are available from Byron, Inc. for \$27.00 each.

IBM Produces Educational Film on Using Electric Typewriters

★ International Business Machines Corporation has made *Electric Typing Time* to show typing students that their training on manual machines will enable them to take over an electric typewriter quickly and easily. A natural secondary purpose is to win early acceptance of the sponsor's product.

Produced by RKO Pathe, the 20-minute color film tells the story of Jane Marshall, a typist who has just received a promotion. She introduces her successor to the electric typewriter, working in some instruction on correct posture, machine operation, and the ease of electric typing.

Flashbacks show the girl in typing class at school, and in one classroom scene, Stella Pajunas, present typing champion, demonstrates expert techniques and attains a speed of 185 words a minute.

Distribution, primarily to typing classes in high schools and business colleges, is via the sponsor.

THE BOMB HITS HOME



ACTION SEQUENCE from recent Byron civil defense films of "Operation Doorstep" showing effects of atom bomb explosion on a typical house.

Safety Council Publishes New Directory of 963 Safety Films

♦ The National Safety Council has recently published the 1953-54 edition of the NATIONAL DIRECTORY OF SAFETY FILMS to provide the plant safety man with a listing of 963 motion pictures and slidefilms for use in training personnel in occupational accident prevention. Films on home and traffic safety are included for the off-the-job safety program.

In an effort to make the directory as complete as possible all agencies known to the Council were consulted. Films in the related fields of first aid, fire prevention and civil defense are included. The directory will be kept up-to-date with supplements to be published quarterly.

Copies are available for 75 cents each from the National Safety Council, 425 N. Michigan Ave., Chicago.

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Being entrusted with the distribution of award-winning films is a matter of great pride to Modern. Among the sponsors whose films have been accorded national honors by the Freedoms Foundation; the American Public Relations Association; the National Committee on Films for Safety; the Boston, Cleveland and Stamford Film Festival juries; Business Screen, Financial World and Scholastic Magazines (among others) and whose pictures we are privileged to distribute are:

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<i>Big Idea</i>	Swift and Company	<i>Mark of "C"</i>	Anheuser-Busch, Inc.
<i>Credit, Man's Confidence in Man</i>	Dun and Bradstreet, Inc.	<i>The New California</i>	Bank of America
<i>Cheese Family Album</i>	Kraft Foods Company	<i>The duPont Story</i>	E. I. duPont de Nemours & Co., Inc.
<i>Day in Court</i>	International Harvester Co.	<i>Out of the North</i>	Nash Motors
<i>Decision</i>	The Ohio Oil Company	<i>Opportunity U. S. A.</i>	Investment Bankers Association
<i>Enterprise</i>	Cluett, Peabody and Company, Inc.	<i>Powering America's Progress</i>	Bituminous Coal Institute A Department of the National Coal Association
<i>Fabulous Fishin' in South America</i>	Johnson Motors	<i>Proof Through the Night</i>	Nash Motors
<i>For Some Must Watch</i>	Institute of Life Insurance	<i>Make Mine Freedom</i>	Harding College
<i>How to Make a Good Impression</i>	Harris-Seybold Company	<i>This Is Life</i>	American Meat Institute
<i>In Balance</i>	The Burroughs Corporation	<i>24 Hours of Progress</i>	American Petroleum Institute
<i>Legend of Dan and Gus</i>	Columbia Gas System, Inc.	<i>Word of Honor</i>	Kaiser-Frazer Corporation

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NEW YORK: 45 Rockefeller Plaza • JUDson 6-3830
CHICAGO: 140 East Ontario Street • DELaware 7-3252
PHILADELPHIA: 243 South Broad Street • KINGSley 5-2500
LOS ANGELES: 612 South Flower Street • MADison 9-2121

Modern alone offers electronic film inspection as a regular part of its service at no increase in price. This is another reason why you should consult Modern about the more effective distribution of your sponsored film.

Farm Pictures by Audio

"PROGRESS IN PRODUCTS" 22 mins.
The facts about Modern Margarine's food value, ingredients, manufacture and many uses.

"JUST A FARMER" 25 mins.
A dramatized account of the varied skills possessed by the American farmer.

"OUR MILKY WAY" 10 mins.
One reel in Technicolor on the value and importance of milk in everyone's daily diet.

"THIS IS OUR LAND" 30 mins.
The importance of Soil Conservation, and how it affects the health and economic welfare of every citizen.

"PATTERN FOR PROGRESS" 28 mins.
The revolution in American agriculture through the introduction of mechanical power, told in color.

"YOUR APPLE ORCHARD" 18 mins.
In color, from winter preparation through apple blossom time, spraying and cultivating, to harvesting and marketing. Contains an animation sequence on pollination by bees.

"AT YOUR COMMAND" 30 mins.
A presentation of the services made available to American farmers since the founding of the Department of Agriculture.

"FIRST IN THE HEARTS OF FARMERS" 22 mins.
"ANOTHER FIRST FOR MR. WASHINGTON" 10 mins.
The story of plant foods and land management woven around some of the agricultural experiences of George Washington.

"MASTERS OF THE SOIL" 20 mins.
A film story covering some of the many research accomplishments of American farmers.

"TWIN-POWER" 10 mins.
A sales training film on the features of the new M-H tractor.

"WAR ON WEAR" 30 mins.
An instructional film for farmers on the importance of lubrication and maintenance of farm machinery.

"THE CHICKEN OF TOMORROW" 18 mins.
In color, describes the efforts to breed a better meat fowl. Contains an unusual sequence on the growth of a chicken embryo.

"IT'S UP TO YOU" 20 mins.
Tractor maintenance and correct servicing procedure with trouble-shooting sequences presented in animated drawings.

"YOUR FARM WORKSHOP" 18 mins.
In color, shows need for good workshop on modern, mechanized farm.

"MAGIC IN AGRICULTURE" 30 mins.
Farm Chemistry and its importance to industry and agriculture.

"OLD MACDONALD HAD A FARM" 30 mins.
A story-treatment which demonstrates for farm audiences a variety of new and additional tractor uses which can replace in part the shortage of man-power on the farm.

**THE FACTS
AUDIO PRODUCTIONS, INC.**

Send for

"A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC.
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

AT MID-YEAR 1953, the annual Spring crop of film festivals and other award ceremonies honoring factual films has been harvested and the trophies of the chase lie secure upon the walls and desks of both sponsors and their producers.

These represent *last year's* creative business, however, and candidates for 1954 honors are already in the lists. Pictures reviewed in this issue will certainly qualify in competition and some yet to be born may combine the new brilliance of color processes with the greatness of story that makes a winning combination. They enrich our medium and extend its useful life. Such films justify our million-fold audiences on sustaining television and among 16mm equipment owners.

The obvious limitations and inadequacies of film competitions now being held do not detract from their real value among sponsors who take their rewards quite seriously. Looking at some other recent pictures now being offered, *we can only wish the festival incentive were more widespread*. Some good writers and some experienced sponsors are guilty of some of this year's worst pictures.

In this "golden age" of audience opportunity, you wonder how this is possible. The only way to avoid these pitfalls, it would seem, is utmost caution at the creative phase and a strong measure of good taste and professional skill during actual production. Ask yourself, "would I *want* to see this picture and why?" Take the audience viewpoint and you'll find that it pays dividends in your showing records later on. Or, at the script stage, ask any film distributor how far he thinks the picture will go.

* * *

Overseas Information Program "Open" as Administrator Johnson Resigns Post

★ In these critical times, America's investment of faith and funds in the important business of overseas propaganda is of key importance and a matter for expert hands and heads.

Wonder what's in the wind for the Overseas Information Program? Administrator Robert L. Johnson has resigned that post and the August 1 deadline for its autonomous operation leaves the agency without an experienced chief. The recent appointment of J. Cheever Cowdin, financier and Universal Pictures' board chairman (1936-1949) as head of the International Motion Picture Service was an entertainment industry choice, arranged by Cecil B. DeMille.

* * *

Don't Miss the National Audio-Visual Convention and Trade Show in Chicago!

★ The National Audio-Visual Convention and its many related sales and organization meetings officially opens at Chicago's Hotel Sherman on Saturday, August 1. Before that time, representatives of Modern Talking Picture Service, Bell & Howell, RCA Visual Products, Victor Animatograph and other firms will be holding their special sessions and the Educational Film Library Association is meeting from July 30 to August 1.

Members of the Industrial Audio-Visual Association will take an official part in the convention program on Tuesday, August 4. A

BUSINESS SCREEN

M A G A Z I N E

Editorial Views and Previews

OF FILM AWARDS AND AUDIENCES • THE 1953 NAVA CONVENTION

general panel session "Serving Industrial Users" will be open to both dealers and IAVA members on that morning and an afternoon session will be held for "members only" preceding a visit to the Trade Show.

You'll enjoy the world's largest collection of modern audio-visual equipment and materials which is the No. 1 feature of this convention program. Give yourself time enough to see them all and save endless hours of time later in the fall when the buying iron is hot!

* * *

Briefs About Films and Their Sponsors:

★ A good hobby film that will have widespread interest has just been released to audiences nationally by Argus Camera Co., Ann Arbor. Modern Talking Picture Service will distribute.

* * *

★ *Lightning Masters* is a new 27-minute color film in the General Electric series and was produced by Raphael G. Wolff Studios. It shows the destructive effect of lightning on electric lines and the proper installation of arresters for protection. Primary aim of distribution is to utility companies but general public interest is certainly indicated.

* * *

★ *The Breaking Point*, which was the Pennsylvania Railroad's training film contribution to Perfect Shipping Month last April, has some pretty sensitive visualizations and deals with

safer handling of billions of dollars worth of freight. Unifilms, Inc. was the producer. One good reason why the film earned an Award of Merit from the National Committee on Films for Safety is shown in the well-composed and thoughtfully cast scene on this page.

* * *

★ While a number of government agencies are reducing their film activities through insensible budget reaction and ignorance on the part of some members of the new administration, the Post Office Department has pioneered its first picture *Pigeon Holes and Progress*. No *Night Mail* this, but a beginning at least that will help the American people appreciate the scope of their postal services and the job they are doing to keep up with our expanding population and economy, despite hell and high losses.

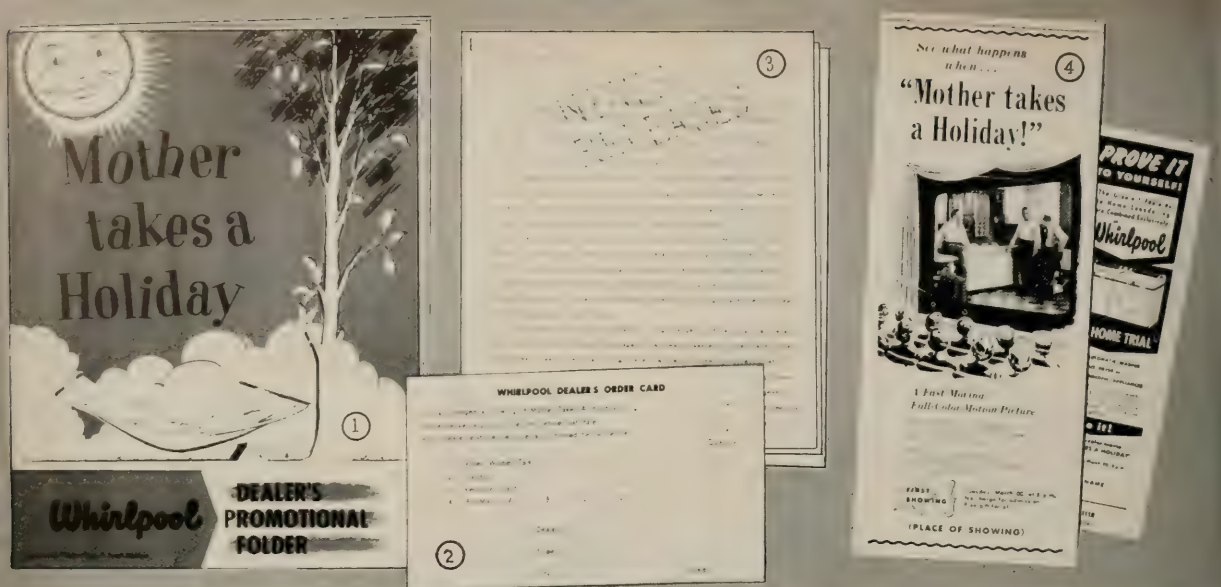
The Post Office people might earn a lot of public cooperation and help reduce those deficits if they laid their problems on the line as only a good series of films could help them do.

* * *

★ Just before going to Boston for his recent hip operation, Arthur Godfrey made his first motion picture appearance as pilot-star of the full-length color feature *Flying With Arthur Godfrey*, sponsored by Eastern Air Lines. Film is described as a commercial documentary story of flying with Godfrey piloting an Eastern Air Lines passenger plane himself.

"WHY'D THEY BREAK MY BIKE?" This youngster wants to know in a scene from the new Pennsylvania Railroad safety film "The Breaking Point."





Film Promotion Earns Sales Dividends

COLORFUL PRODUCT PICTURE *PLUS* EFFECTIVE PRINTED MATERIALS
MAKE A WINNING COMBINATION FOR THE WHIRLPOOL CORPORATION

THE SOUND MOTION PICTURE has long been accepted as a superlative tool for consumer product demonstration and for sales training but all too often the sponsor tends to regard his latest screen "epic" as a self-contained wonder worker, overlooking other potent advantages which can closely integrate the film within the main body of his sales attack forces.

Not so the progressive Whirlpool Corporation of St. Joseph, Michigan, a long-established veteran of the home laundry field but comparatively little known until five years ago when its products entered the competitive arena after a quarter-century of exclusively private-brand production. In the initial period, Whirlpool sales executives overcame the tough job of building a nationwide distribution and dealer organization, literally from the ground up.

In 1953, Whirlpool is helping these distributors and dealers appreciate the strength of the organization behind them, acquainting them with the quality-conscious production line serv-

ing their potential customers and delivering sharp, new promotional tools to build better customer relations. Sharpest of these tools, in our opinion, is the combination of Whirlpool's color motion picture *Mother Takes a Holiday* and the extremely complete and effective promotional campaign built around that film.

Planning Began at Distributor Level

For to Whirlpool's assistance at this critical phase of unifying distributor-dealer relations, the company's film producer brought not only an entertaining and highly instructive picture but an entire program with a purpose, built around the picture and covering every phase of its several useful forms of presentation.

The Whirlpool "package" opens with the initial phase of presentation by its 12 regional sales managers. Here the Whirlpool sales management team of John Crouse, sales manager; Roy Howard, director of advertising and sales promotion and John Sparks, sales promotion and advertising manager, laid the foundation of their

program, looking ahead to the important subsequent phases of distributor presentation and the distributor's regionalized and local showings to dealer groups. Lou M. Snyder is Whirlpool's director of training, following through on this project.

Every step of the campaign was laid out in a very comprehensive Regional Manager's Guide. This Guide was the blueprint for Whirlpool's 12 regional managers' use in presenting the program to distributors; later it served the distributors' sales teams in their subsequent presentations to dealer groups.

Through consultation, planning assistance and finally in actual training Whirlpool and distributor sales personnel were especially trained in the most advanced methods of using the film with audience groups.

Both the producer and the client did considerable imaginative thinking beyond the mere showmanship of the film itself. Put these key elements of planning and training into position as two key sides of the triangle. The third and final element will then be the printed promotional pieces displayed on these pages. Their use is two-fold: before-the-show promotion and after-the-show merchandising.

Training Is Manufacturer's Job

As sales manager John Crouse points out, "it is the distributor's responsibility to furnish the people (i.e. dealer audiences)—but it is our responsibility to train these people to move our products."

While the basic blueprint and many of the materials in the complete Whirlpool film promotion kit were supplied with the producer's help, some of the choice pieces for dealer and consumer use were of the client's origin and were most successfully merged into the final package.

One unique feature of this BUSINESS SCREEN

Husbands Learn the Facts

as "Mother Takes a Holiday"

One of this trio of happy husbands is the lucky owner of modern home laundry equipment and his apt demonstration helps convince two doubting Thomases stuck with the family wash as their wives go on a holiday weekend. A scene from Whirlpool's color film now showing.



editorial review is the comparatively modest attention we have given the Whirlpool motion picture. But *Mother Takes a Holiday* is the key element and it measures up to the important tasks cut out for it. For no promotional campaign is any stronger than its "theme" piece.

Picture Aimed at Consumer Audience

There's a light-hearted plot story built around the conspiracy of three teen-age daughters of as many typical American families. From the sensible theory that modern home appliances have made the housewife's lot a happier one, two of the girls representing "have not" homes work out a neat scheme which finds their dads doing the laundry over a vacation weekend. Needless to say the demonstration of Whirlpool efficiency which the two "hold-outs" get during this interim convinces them that the mothers in their house deserve a holiday, too.

Some good clean selling takes place during this half-hour of colorful screen entertainment. The film will have special appeal to women's groups of all kinds and to home economics classes from teen-age on up. Whirlpool dealers are also encouraged to hold their own promoted "home laundry clinics" around film showings.

These dealers have been given well-proven tools to help promote local showings. Some have



THREE INGENIOUS TEEN-AGERS are responsible for their fathers' plight and for the eventual happiness of two fortunate mothers.

done extremely well and the average will do better as they absorb the techniques and get out to meet their potential customers. Beyond this phase of utilization, the sponsor is finding excellent use for the picture in direct consumer distribution just initiated through Modern Talking Picture Service, Inc. This 16mm group distribution acts as a restimulation of direct dealer and distribution promotional activity. Advance booking notices from Modern may also help dealers "break the ice" and arrange further consumer group bookings.

Films Are a Selling Opportunity

So Whirlpool's story is not just another movie review. The thorough planning, the integrated use of promotional tools at every step of the campaign, including the training of key personnel, make this film program an example for any sales-minded business. With a good film, the sponsor has an opportunity. This sponsor appears to be making the most of it.

TOOLS FOR PROMOTION

Brief Description of Materials Shown in Panels on These Pages

★ Eight of the dealer and consumer pieces used in the promotion of *Mother Takes a Holiday* are pictured in these pages:

(1) DEALER'S PROMOTIONAL FOLDER: Whirlpool provided the entire pattern of promotion, including many helpful suggestions, in a 12-page two-color booklet with pockets for sample literature.

(2) DEALER'S ORDER CARD: a convenient means of ordering printed materials to handle local consumer showings.

(3) NEWS RELEASES: sample stories to help dealers get advance publicity on local showings; adaptable for radio and TV.

(4) NEWSPAPER ADS: supplied in mat form to enable dealers to combine product promotion with publicity on film showings.

(5) REMINDER CARD: colorful postcards for dealer mailing to invited guests for the film showing.

(6) INVITATION FOLDER: for dealer mailing to prospective guests at scheduled film showing. (actually precedes use of the reminder card noted above).

(7) HANDOUT BOOKLET: for distribution to members of audience after showing of film. "When Women Talk" contains unsolicited comments made about Whirlpool home laundry equipment.

(8) DEALER RESPONSE CARD: (not shown). This is the final step after dealer's showing and contains data on attendance and comments on the film for return to distributor.

CHECK LIST for dealer's promotion of "Mother Takes a Holiday"

- ☐ 1. Find your audience
- ☐ 2. Determine the time
- ☐ 3. Determine the place.
- ☐ 4. Reserve film and order promotional aids
- ☐ 5. Schedule a projector and projectionist
- ☐ 6. Plan your program and rehearse it.
- ☐ 7. Send news releases to papers
- ☐ 8. Place special advertising
- ☐ 9. Send invitations and/or reminder cards to your audience.
- ☐ 10. Arrange your meeting room
- ☐ 11. Present your program.
- ☐ 12. Pass out "When Women Talk"
- ☐ 13. Fill out and mail your response card
- ☐ 14. Return the film to your Whirlpool distributor.

Don't forget to see what Whirlpool
offers.

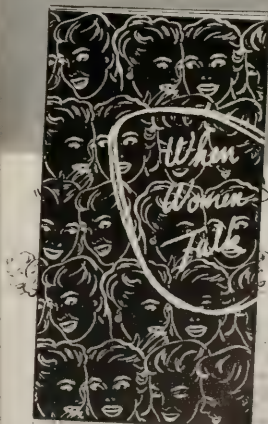
POSTCARD

"Mother Takes a Holiday"

5

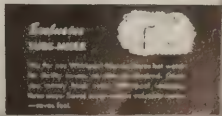


6



SALES AIDS
Whirlpool's film
was the main
copy theme.

aves on
Hot Water"



7



THE COMPLETE TRAINING PACKAGE developed for members of the National Consumer Finance Association is pictured above. At top are individual "take-home" pieces for trainee study; individual meeting guides for conference leaders and the efficiently packaged slidefilms and double-faced recordings are shown at bottom. Wilding Picture Productions was the producer.

Packaged Training Aids Finance Industry

N.C.F.A. POOLS KNOW-HOW AND RESOURCES TO PROVIDE A VISUAL PROGRAM SERVING 7,500 OFFICES COAST-TO-COAST

MORE THAN 890 presidents, vice-presidents and other top executives of the consumer finance industry, serving 10,000,000 American families each year, have pooled their know-how and resources to produce an integrated personnel training program geared to the needs of some 7,500 licensed consumer finance offices from coast-to-coast.

The program, which includes films, recordings, booklets and training meetings was announced this past month by Richard E. Meier of the National Consumer Finance Association. Coordinator of the program was Paul E. Selby, executive vice-president of the NCFA, working with members of the association's public relations committee. Wilding Picture Productions, Inc. was the producer.

Serves All Types of Companies

The NCFA training program embodies common denominators of employee education for

both one-office companies and multiple operation organizations. Problems peculiar to small towns, cities and metropolitan centers have been carefully balanced in the broad overall program according to Mr. Meier.

"It wasn't an easy task to make this training program fit the individual needs of 7,500 different offices nationwide," he said. "But we believe we have gotten down to fundamentals sufficiently to make the program effective wherever employees are required to deal with the public."

Aimed to Improve Operating Efficiency

The main objective, he continued, was to provide means by which an increase in general operating efficiencies can be realized.

"The NCFA," its president stated, "is constantly striving to reduce operating costs to permit us, wherever possible, to reduce the costs of our services to the public."

The Personnel Training Program consists of

- (1) ten training meeting sound slidefilms on the consumer finance business;
- (2) ten double-faced records, with automatic version on one side and manual version on the other;
- (3) a leader's manual on how to conduct a training meeting;
- (4) picture reviews and quizzes to insure that all employees grasp the subject matter covered;
- (5) illustrated take-home booklets to provide repetition for better retention of training material;
- (6) a five-minute slidefilm and record on the best use of the automatic projector in training sessions;
- (7) a strong carrying case for keeping all the material together.

Broad Range of Specific Problems

Subject matter covered in the ten lesson program includes internal office relations, telephone usage, best methods of interviewing and evaluating customers, how to do a better job of verification, constructive methods of service promotion, improved techniques for loan closings and "can't makes," elimination of costly errors in record-keeping, and community relations.

NCFA's industry-wide program sets an outstanding example of cooperative effort on personnel problems; this pooling of knowledge was fortified by intensive research through the producer's creative staff and a careful re-evaluation of ideas developed and tested over the years by the armed forces and leading American companies.

New Motion Picture "Inflation"

Sponsored by 20th Century Fund

Sponsor: The Twentieth Century Fund.

Title: *Inflation*, 22 min., color, produced and distributed by Encyclopaedia Britannica Films.

★ When this new film was previewed in New York recently, several economists arose to point out what seemed to them to be errors of omission in the film's treatment of the causes of and cures for inflation.

In response, officials of the Fund explained that although they were glad that professional economists were interested in the film, it just wasn't made for them, but for the average citizen.

Putting a big subject like inflation into a two-reel film takes a lot of boiling down; the surprise in this film is not at any minor omissions which might be discovered, some of which were necessary, but at the success in which it covers the recent and very extensive studies of the Fund on this economic malady.

Inflation tells its story through the personal experiences of several typical citizens of a mythical "our town"—each of whom reacts strongly to rising prices, shortages, lessening quality, etc. The scenes lead finally to a meeting arranged by the mayor, at which the citizens give free rein to their questions about inflation and learn from the economist of the local university the policies needed to check it. The free-for-all discussion, aided by animation sequences, makes clear why the various anti-inflation measures are needed and how they operate.

Prints of *Inflation* may be obtained at economical preview rental cost from regional EB Film offices or purchased outright at \$200. Address 1150 Wilmette Ave., Wilmette, Ill.



In the old days before the turn of the century, this was the American road. It didn't take you very far and it took a long time to get there. If you lived way out in the country, fifteen or twenty miles away from the railroad station, you had to get up before dawn to catch the 9:30 train.



You saw the faces of old friends as you passed their houses, waving good-bye and it gave you a wrench. But you saw, too, how old and tired they looked — worn out by hard work — locked on the land. You saw the familiar doctor's buggy in front of a house and wondered if he'd gotten there in time...

“THE AMERICAN ROAD”

Ford's 50th Anniversary Motion Picture Recreates a Half-Century of History...

• The epochal events of the past 50 years in America hold many close ties with the development of this nation's great automotive industry. In a new sound motion picture, *The American Road*, the Ford Motor Company has recreated memorable scenes and events of this historic period as part of its 50th anniversary program.

(LEFT) You were leaving... for there were things you wanted to do that couldn't get done on a farm. Interested in machinery, you wanted to tinker with engines. Your name was Henry Ford and destiny waited...

Up and down the dark empty streets of the city ran the little quadricycle. Past the sleeping houses, ghostlike and unreal, flitted the shape of things to come. But the street was never the same.



The farmer who had come to the city made what he called a quadricycle with a new-fangled engine run by gasoline. One night he backed the new car out for his first trial run...



The new era didn't happen overnight...



The going was rough for those early cars on the American road. We should pause to give tribute — not only to the indomitable men who kept on making automobiles, but to the reckless few who had courage enough to drive them...

Some people thought that the "sail-wagon" was a better solution to the transportation problem...



The story of American progress is a tremendous story, indeed. America has changed in the past 50 years in ways that most of us could never have imagined...



The Motor Age and Mass Production

In 1903, there were more than a thousand automobile makers in the U.S., including the Ford Motor Company. Farmers looked them over but they were too big, too expensive, too clumsy and undependable. They were not for him...



The "T" Is Born!

And then one day, there it was! It was called Model "T" a farmer's car, built by a farmer. Henry Ford wondered how he could bring the price down so everybody could buy.

LEFT: In those days, cars were built from the chassis up on one spot. One crew handled each car...

BELOW: They tried moving the men from car to car but it still took 12 hours to assemble each Model "T".



Genesis of the Idea:

RIGHT: Henry Ford had an idea. He said: "instead of moving the men past the cars why not move the cars past the men?" They tried it that way and the modern assembly line was born. Now it took only 93 minutes to assemble a complete car. Mass production brought the "T" within reach of all.



ABOVE: when it came to racing cars, this fellow Henry Ford was way ahead of his time. He built a racing car called the "999" a big, heavy monster — all engine and wheels. Long, low and powerful, it had a prophetic look. In a crude but unmistakable way, it had the shape of cars to come.





What a fine feeling it was to own your own car . . . Sunday afternoon you dressed in your best clothes and climbed in and sat there sniffing the faint, indescribable smell of the car. You wondered when you'd ever get old enough to crank the car. It was quite a trick . . .



Off you went to visit Uncle Obadiah with the car bouncing along like a boat in a choppy sea . . .



Mama would keep saying "Papa, don't drive so fast!" And when you met another car coming the other way . . . oh boy! That was a thrill that stood your hair right up on end! After a rain, it was like driving in a swamp.



The rutted mud gave place to smooth dark ribbons of asphalt, wide enough for two cars to pass each other. And down every road ran the Model "T," panting and quivering as it ate up time and distance—always eager to go farther.

We have come a long way since the Model "T"—a long way in a short time. Through the gay twenties . . . through the grim depression of the thirties . . .



People from the cities began riding out into the country and people from the farms began going to the cities . . . There was a new look on people's faces, a look of discovery, and wonderment, and pleasure . . .

And then through a long and terrible World War. There has been some rough going on the American road . . . we have driven long stretches in darkness . . . and today . . .





What about the man whose story began it all... Henry Ford farmer-boy... almost failure at 40 whose name became legendary?

The Story Behind "The American Road"

OF THE many suggestions and programs considered by the Ford Motor Company in planning its 50th anniversary... the idea of a motion picture which would tell to all Americans the story of how far we have all come together in the last 50 years... received enthusiastic support.

To begin with, nearly two years ago, Ford Motor Company owned a priceless collection of documentary and historical films—one of the best in America. It represented nearly 40 years of effort on the part of Ford photographers and motion picture companies all over America. Actually, it came to something over 2,000,000 feet of historical film, some of it unduplicated anywhere else.

After viewing this priceless film, the decision was made to re-create some

BELOW: now along the American road there are new and significant images for us to see and comprehend...



And today, this is how the American road looks... the whole nation has become swift and mobile, flowing over a network of highways and byways 3,222,000 miles long. No longer are the city and the country separated. Their ways of life have mingled and each has learned something from the other. Tremendous vistas open up!

ABOVE: motion pictures of Henry Ford are fragmentary. This informal glimpse shows him at his office desk, talking to associates...

actual scenes and great moments of the past 50 years and to integrate these scenes with historical footage uncovered in the company's vaults.

Once into production, more than two years were spent in sorting, identifying and editing parts into the finished version.

Production was entrusted to MPO Productions and the script was written by Joseph M. March. Narration is by Mr. Raymond Massey. An original music score was prepared specifically for *The American Road* by Alex North, the composer of music for such well-known motion pictures as *Streetcar Named Desire* and *Viva Zapata*.

In addition to this, roving camera crews were sent from coast-to-coast to record phases of the American scene today to point up magnificently how far we have all come together in the last 50 years. 

BELOW: we have accomplished much but tomorrow's works will dwarf our own as the road leads toward an even better life...



IN EVERY ORGANIZATION TODAY, private and public, the need for some type of conference, meeting, or convention arises. These serve a variety of purposes, among which we mention a few basic areas for conferences:

1. To provide training in duties and responsibilities of a supervisor.
2. To provide information on company policies, organizations, procedures, products and plans.
3. To develop unity of interest on all levels.
4. To all levels to formulate decisions.

Audio-visual aids for conference use are many and varied. In addition to motion pictures we suggest other projected aids, i.e., slidefilms, slides, and the opaque or overhead projector.

For each of these there is available a wealth of prepared material. The same equipment may be used to project material expressly prepared for a specific situation.

The outstanding audio aids are radio, record-player and tape recorder. We also call attention to various other legitimate aids which have long existed but are today being used far more successfully than ever before with intelligent application of basic principles of effective learning.

The audio-visual materials and techniques considered here serve a multiplicity of purposes at conferences, meetings, conventions, and group discussions, for example:

1. Introduction of a topic.
2. Background of a topic.
3. Highpoints of a topic.
4. Alternative proposals.
5. Outline of entire discussion.
6. Noting specific points.
7. Presentation of problems.
8. Stimulation of discussion.
9. Development of thinking.
10. Job training.
11. Summarization.

We will enlarge on the value and use of these media for the above-mentioned purposes, pointing out particular instances when certain aids are most desirable.

Basic to the successful use of a projectable aid to implement conference development, are good physical conditions, such as proper ventilation, sufficient facilities for dark-

Conference Tools and Techniques

Here's a Basic Overview of the Many Useful Tools and Good Techniques to Improve Business Meetings

by Charlotte B. Polishuk*

ening the area, and freedom from outside distraction, such as phones, etc.

We are aware that on every level, personnel are snowed under by more written material than they can read or absorb. Therefore, given favor-



able conditions of presentation, they gladly turn to other visual media and are prepared to understand it and attempt to retain it.

THE CONFERENCE ANNOUNCEMENT

♦ Notice of the conference should be a carefully planned visual aid to motivate attendance—not just the same old mimeographed form or card. There should be variety in format, phrasing and use of drawings or cuts, in color, when feasible. Interest is thus stimulated from the initial contact.

THE CONFERENCE ROOM

♦ The conference room inspires various reactions. The floor covering, wall coloring and lack or choice of pictures often create diverse impressions. We emphasize the effectiveness of a proper physical setting for large meetings in that the participants are soothed by certain colors and jarred by others; possibly influenced in certain instances by the historic import of the setting, or the pleasant scenic backgrounds, as opposed to certain spots that are grim looking, depressing, and tension-arousing; possibly even recalling past unsatisfactory experiences.

Avoid blinking lights, changeable neon reflections and outside noises. Have a place for clothing and packages that is out of sight. Floral and other decorations set a mood, but beware of garish distractions.

PREPARING THE AGENDA:

♦ There should be leaders—that is an individual or a committee, who know all the communication media which are to be used. This avoids

duplication, and insures that the material used will relate directly to the area for which it is intended.

It is desirable in large setups that there be a "Director of Communications" to give advice and suggestions, to coordinate programs, and to implement the philosophies, policies and methods. This same "expert" must recognize the importance of well-placed electrical outlets, use of satisfactory tables, screens, etc., and constant check up of equipment, with provision for adequate spare parts, and for previewing of projectable media.

With all visual material for conference purposes, constant revision is essential to insure effective continuity. Every projected aid should be previewed. Likewise, any prepared material must meet satisfactory standards. The material must be adequate in every respect, or it is not to be used. *Any aid used should have a definite purpose.* The



use of too much equipment at one conference is very undesirable. Do not hesitate to have a second viewing of a film. It often brings into discussion points un-noticed during the first showing.

In every type of conference, the human relations aspect of a visual aid can be demonstrated to the assembled group. Basically, every conference is an attempt at good human relations.

VALUE OF AUDIO-VISUALS

♦ Audio-visual aids make for good teamwork. They stimulate enough interest to eliminate doodling and inattention, the twin foes of effective conferences in all areas.

Whatever the nature of the con-

Meet the Author

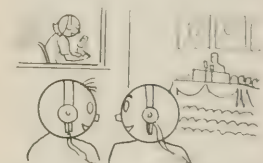
*Mrs. Polishuk has done graduate work in the Communications Dept. at New York University, was Chairman of the PR Committee of the Communications Council at NYU and is presently coordinator at P.S. 42, Brooklyn, New York.

ference group, the technique itself is an educational procedure. We are therefore, interested in applying psychology that has been proven educationally successful.

Efficiency in every organization is imperative. Efficiency stems from good training organized to show results in the quickest time. The military's use of audio-visual aids showed they were time saving. Herein lies the importance of using such techniques to train conference leaders.

Where the conference is a part of a training program, reliance on specific training films concerned with the area is a desirable procedure. Again, we are reminded of the Army's success with their various "how to do it" films. This type of conference helps the individual to think and to develop and improve himself.

Some conventions are very large, e.g., trade conventions, scientific, technical, political, or diplomatic



meetings—here again goals can best be reached by employing audio-visual aids. An outstanding example is the use of earphones enabling concurrent interpretation for members of U. N. This is done when we cannot dogmatically establish an "official language."

Important also to the success of this type of meeting are the relationships they maintain with the large, existent outlets of communications. The timeliest instance at the moment is the varying use made of TV during the 1952 political conventions and campaign, as well as radio and motion picture news services.

CONFERENCE LEADERSHIP

♦ In many instances, chairmanship or leadership is rotated. Training for the entire group of prospective leaders can be arranged via one film, filmstrip, or set of slides.

(CONTINUED ON PAGE 70)





Annual awards banquet at Hotel Carter concluded Cleveland's 6th Annual Film Festival.

Cleveland Film Festival Awards to 16 Pictures

SIX INDUSTRY-SPONSORED MOTION PICTURES WIN STATUETTES
AS NATION'S FIRST TWO-DAY CIVIC FILM FESTIVAL IS HELD

CLEVELAND'S sixth annual Film Festival, first two-day affair of its kind in the U. S., wound up on Thursday evening, June 18, with the presentation of top awards to sixteen sponsors and producers of motion pictures adjudged the best of their class by festival audience juries. Six of the 16 "oscar" winners were industry-sponsored films. More than 300 film enthusiasts attended the screening of 149 pictures in the 16 categories of subject matter arranged by festival committees.

Choice of the Audiences

Winner of the first place statuette award in the field of public relations films was General Motors' 16-minute color film *The Look of Things*. Best of the sales promotion films was *Out of the North*, the 31-minute color film of Nash Motors, pro-

duced by MPO Productions. Most highly-rated of the films in the category of industrial engineering was *The Better Way*, a 26-minute subject produced by Wilding Picture Productions, Inc. for the United States Steel Corp.

Best in Science and Safety

In the field of science films, *A Is For Atom*, a General Electric color film, 13½-minutes long, won top honors for the sponsor and its producer, John Sutherland Productions. *Poletop Rescue* was the best of the safety category. This color film was sponsored by the Edison Electric Institute and produced by Motion Picture Productions.

Best of eight films selected for screening in the industrial training group was a Pratt & Whitney-sponsored motion picture *Here's Where You Came In*. This 40-minute color

subject was also produced by Wilding.

A well-known industrial film producer, Raphael G. Wolff Studios, won top honors in the travel category for *River of No Return*, a 19-minute color picture.

Approximately 600 of the best and latest 16mm films were submitted for previewing by the 16 festival screening committees during the months preceding the event itself. According to festival chairman Clarence J. Dover, the ultimate selection of the 149 pictures shown represented the nation's best in each of their respective subject categories. Winners were also selected by audiences viewing teaching and classroom films (*The American Revolution*, produced by Encyclopaedia Britannica Films was first in this group); mental health films (first award to *Shyness*, produced by the National Film Board of Canada); religious films (*I Beheld His*

Glory, produced by Cathedral Films was first); arts and crafts category (*Toulouse-Lautrec* produced by Peter Reithof); law films (*John Marshall* was the winner, also from Encyclopaedia Britannica Films).

Awards in Other Groups

In the category of international films, *Paris on the Seine* sponsored by the French Embassy and produced by J. C. Bernard was the winner. Among films in the intergroup relations category, *My Brother*, produced by Concordia Films won first



LECTURER-PRODUCER Julien Bryan was the principal speaker at Cleveland's annual Festival awards dinner on June 18.

honors. General health film honors went to *Second Sight*, a 17-minute subject submitted and produced by RKO-Pathé.

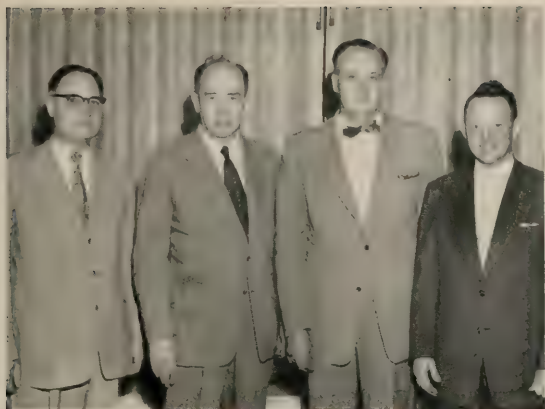
In a brand-new and highly-interesting category of "experimental" films, an impressionistic color picture *Weegee's New York* was accorded an "oscar." The film was produced by the New York press photographer, Weegee.

Cleveland's annual Awards Banquet was the scene of "oscar" presentations, made by Omar S. Ranney, motion picture critic of the

TEN OF THE SIXTEEN "OSCAR" WINNERS at Cleveland are shown below. Among producers represented are Robert Brown and Joseph Dickman (EB Films); L. T. Young, Wilding; and Don Jones, Motion Picture Productions.

FESTIVAL COMMITTEE MEMBERS included (l to r) Harold Nissley, Helen Harp, Elizabeth Hunday, Ruth Thompson, Mrs. Elizabeth Alexander, Virginia Beard, and C. J. Dover, Festival Chairman.





BANQUET LUMINARIES at Cleveland (l to r) Dale Cannon, president, Cleveland Film Council; Julien Bryan, guest speaker; Dennis Williams, vice-president Encyclopaedia Britannica Films, master of ceremonies; C. J. Dover, festival chairman.

CLEVELAND PRESS. The 150 dinner guests also heard Julien Bryan, executive director of the International Film Foundation, speak on "Films as Fighters for International Understanding." Master of ceremonies for the evening was Dennis Williams, vice-president of Encyclopaedia Britannica Films.

Credit Shared by Many

This sixth in the series of annual festivals at Cleveland was sponsored by the Cleveland Film Council which is affiliated with the Cleveland Chamber of Commerce and the Film Council of America. Members of the Executive Steering Committee who directed arrangements under the supervision of Mr. Dover as festival chairman were Virginia Beard and Elizabeth Hunady of the Film Bureau, Cleveland Public Library; Harold Nissley and Dwight Hanchette.

Screening committee chairmen included William B. Reynolds, Ohio Bell Telephone Co. (public relations); Prof. Vance Chamberlin, Fenn College (sales promotion); Anthony A. Cox, Cleveland Electric Illuminating Co. (industrial engineering); William H. Gilman, Brush Development Co. (industrial training); Dr. Wm. von Fischer, Case Institute of Technology (science); Otto Haier, Standard Oil Co. (Ohio) (safety); Louis J. Burger, University School (travel); Kenneth R. Vermillion, East Cleveland Board of Education (teaching & classroom).

Law films were screened under the direction of Prof. Robert Cook, Western Reserve University; mental health films' committee chair-

man was Mrs. Ruth A. Matson, Cleveland Mental Hygiene Assn. Religious films were supervised by Rev. Warren W. Blodgett of the Cleveland Church Federation. Ruth L. Pattison handled general health films. Mrs. Florence Craig (Cuyahoga County Library) was arts & crafts' chairman; and James D. Nobel of the National Conference of Christians & Jews supervised films on intergroup relations. Jasper Wood of the Film Society handled experimental films.

Boon to Film Users

"Time Saving" headed the list of favorable comments heard during the festival screenings. In the industrial training category alone, a total of 99 films was screened by the committee before eight were selected for showing. In three hours, a busy training director saw the latest and best films in his field without the 50 hours of preliminary screening otherwise needed.

OMAR RANNEY, motion picture critic of the Cleveland Press makes "Oscar" presentation to Don Jones, for safety winner "Poletop Rescue."



CASE HISTORIES

Lukens Steel Shows

Road to New Profits

Sponsor: Lukens Steel Company
Title: *Equip for New Profits*, 30 min, color, produced by Robert Yarnall Richie Productions.

★ Lukens Steel Company has released a new non-technical film documenting factual accounts of how clad steel equipment is helping many industries achieve new profits in the \$130 billion a year consumer goods business. The versatility of clad steel plate products is described, explaining uses for these economical bi-metals whose tonnage sales have skyrocketed 2,000% since 1939.

The motion picture was designed and written (by Oveste Granducci) for use by fabricators in their sales presentations to industrial users and



designers of clad steel and steel plate equipment. This use exemplifies the merchandising policy of Lukens, who helps its customers, equipment fabricators, sell their customers. The ultimate users of equipment. The film is now being introduced to fabricators throughout the country. Following these "industry premieres" and subsequent showings by fabricators, the film will be made available for general showings. Bookings may be arranged from the manager of marketing service at Lukens Steel Company in Coatesville, Pa.

To help Lukens' customers get the most use from *Equip for New Profits*, the company has put out an excellent brochure that explains how the film can create new business, how to put on an effective screening and how to follow-up the film with actual sales.

Lukens will provide fabricators with a personalized title credit identifying them with the presentation of the film. And, as the brochure explains, the film can become a strategic vehicle to get the fabricator's resources before whole engineering groups in companies.



GRACEFUL TERN spreads wings in a scene from "Birds of the Prairie" described below.

Minneapolis-Moline Offers Three Films on Bird Lore

Sponsor: Minneapolis-Moline Powder Implement Company.

Titles: *Birds of the Prairie*, *Bird Nesting Time* and *Waterfowl in the Spring*, 10 min. each, color, produced by Martin Bovey Films.

◆ Minneapolis-Moline, a long-time user of films, has sponsored a new series of three short bird films of genuine interest to almost any group. As brief additions to a plant film program, they would have special appeal during the summer and fall months.

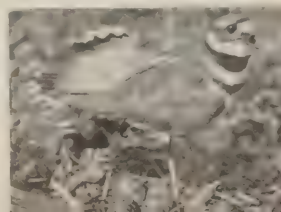
The first in the series is *Bird Nesting Time*, dealing with the home life of 13 relatively well-known North American birds. Showing some of the personalized quirks of various birds, it points out that in general birds are the guardians of our food supply because of the tremendous number of insects they destroy.

Birds of the Prairie won a first award in the classroom division of the Boston Film Festival. With the western prairies as its locale, it shows birds to be a part of the American Heritage to be cherished and guarded.

Some of the exciting shots in *Waterfowl in the Spring* are of huge flocks of Canadian geese, and marsh hawks diving at the camera. Its theme is that a camera or field glasses are fine for hunting birds.

All three films are narrated by John Cannon, and the excellent photography was done by Martin Bovey. Distribution is handled by the sponsor.

THE KILLdeer defends her camouflaged nest in this scene from "Bird Nesting Time" reviewed above.





FILMING A BLUE BIRD INTERIOR for "Once Upon the Wabash" which features Barry Hopkins, Charles Flynn and Mina Kolb during its 25 minutes of colorful fact and fantasy about the history of a railroad.

BELOW: WABASH PRESIDENT Arthur K. Atkinson is pictured (left) with producer A. E. Wright, Jr. of Condor Films.



The Wabash: Pioneer With a Future

RAILROAD PREMIERES 25-MIN. COLOR FILM "ONCE UPON THE WABASH"

EARLY AMONG THE PIONEERS of the rails in mid-America was the famed Wabash which sent its "Rogers" engine down a crude, uneven roadbed as early as 1838. Today, the Wabash Railroad Company proudly displays a \$2,000,000 modern streamliner, the "Blue Bird" on its regular Chicago to St. Louis run and has recently completed a model \$4,000,000 freight yard at Decatur, Illinois to facilitate this increasing part of its business.

This 115-year span of history, with emphasis on today's chapters, is told in a new 25-minute color motion picture *Once Upon the Wabash* which was premiered last month to a distinguished audience of St. Louis civic, educational and business leaders. At the luncheon, Wabash president Arthur K. Atkinson spoke briefly and introduced the film. The picture was produced by Condor Films, Inc. and features a professional cast.

Although most of the film was made "on location" throughout the Wabash system, from Buffalo and Detroit in the East to Chicago, St. Louis and Kansas City at its western terminus, many of the key scenes were shot in Condor's St.

Louis studios. *Once Upon the Wabash* features an entertaining, fantasy treatment which bridges time and space between yesterday and today with unusual success.

For clients who want important facts, the Wabash film offers a series of shop montages together with a block-long dolly shot from an overhead crane showing freight cars being constructed. Story of the film was written by Oveste Granducci and original music was composed by Lloyd Norlin. Condor's film editor, Victor G. Lewis, Jr., cut the picture adroitly. A new-type supersonic, variable density sound track is said to account for the unusual clarity of music and voice throughout this color film.

Once Upon the Wabash will be distributed nationally by Modern Talking Picture Service, Inc., to both adult and youth groups. A special television version will also be made available. The Wabash is, meanwhile, showing the picture to its own employees at a series of on-line meetings and to traffic clubs and other railroad organizations throughout the country. The employee version includes a 3½-minute prologue message featuring Wabash president Atkinson as he introduces the film.

"Design for Selling"

NEW JOHNSON AND JOHNSON FILM

Sponsor: Johnson & Johnson

Title: *Design for Selling*, 30 min, b/w, produced by Henry Strauss & Company.

★ Old "Doc's" musty drug store down on the corner is rapidly becoming a thing of the past. The new pharmacy, badly hit by competition from the super-market, is rapidly adopting the competition's chief advantage—self service—by converting to a "super-drug-market" itself. To stave off the serious threat from super-markets, retail druggists will spend over \$100 million on store reorganization and modernization this year. If past experience holds true, the "reorganized" pharmacy should rack up 20% increased sales volume in the year following its conversion to modern display methods.

Helping Fortify the Druggist

Johnson & Johnson, an important supplier of the pharmacist's and of the super-market grocer's wares, feels that its heart is in the drug store business, and it has spent much time, effort and thousands of dollars to back up the druggist and maintain his economic position in the community.

Latest effort in this campaign is a package of materials built upon a lead film, *Design for Selling*. The new film, which will be shown at state and regional drug meetings, dramatically portrays the need and the methods for modernization and the benefits to be derived from it. Equally as important, a comprehensive Johnson & Johnson portfolio gives retailers the step-by-step procedure for getting the job done efficiently and economically.

According to E. G. Gerbic, Johnson & Johnson's Vice-President, Advertising and Merchandising, "We feel that it is our responsibility to provide druggists with all the tools necessary for successful retail merchandising in addition to creating product demand through advertising support. If our efforts result in increased overall volume and profit for the retailer, our own products will prosper in direct relation to his success."

Old-Fashioned v.s. the Modern

This store-wide merchandising program, including the motion picture, *Design for Selling*, was produced under the supervision of W. E. Sawyer, Johnson & Johnson's Director of Merchandising Services. The picture itself centers around a pharmacy in an average community. Charley Higgins, the owner, is highly respected in the community. He is proud of his many steady customers, most of whom he has known for years. His is a good store, but it has slipped behind the times.

It has a cluttered look, the counters are piled with merchandise. The wall cases are covered with glass doors, through which little can be seen. The picture dramatically portrays Charley's dread of change; his first reluctant and then finally enthusiastic conversion to the necessity of change to meet the challenge of new customer buying habits.

500 PREMIERE GUESTS saw the first public showing at St. Louis under the auspices of the Chamber of Commerce of that city.



AWARD-WINNING FILMS

Award for Outstanding Merit

TO

American Cowboy

CHOSEN BY A PANEL OF AUDIO VISUAL LEADERS
AS AN OUTSTANDING 1951 PRODUCTION FOR SCHOOLS

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Chairman



W. D. Russell
President

J. W. Anderson
Vice President

David Nelson
Secretary

STAMFORD FILM COUNCIL
STAMFORD, CONNECTICUT

ANNUAL FILM FESTIVAL

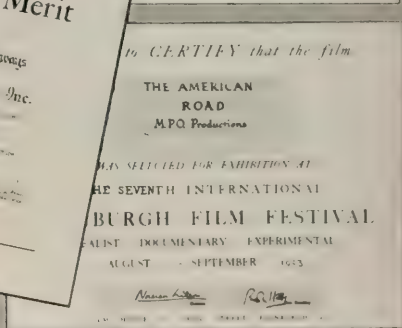
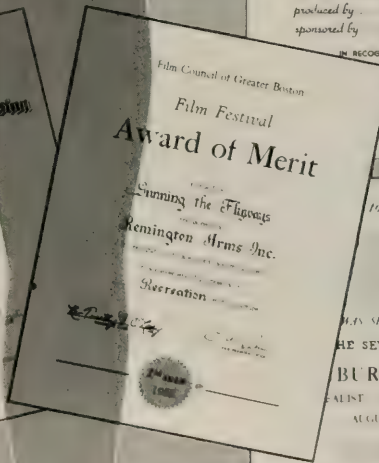
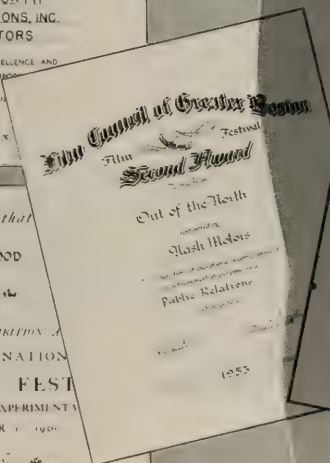
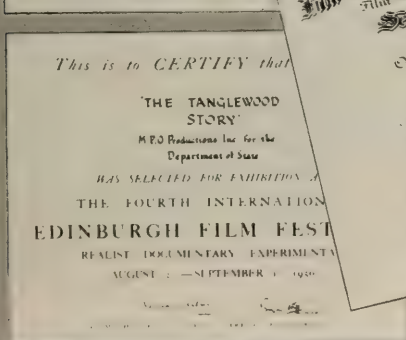
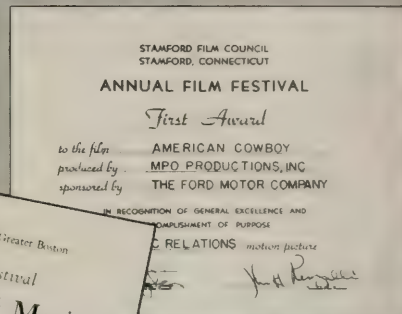
First Award

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NASH MOTORS

IN RECOGNITION OF GENERAL EXCELLENCE AND
ACCOMPLISHMENT OF PURPOSE

SPORTS

MAY 22, 1953



The recognition accorded our past performances
is gratifying, but the best film we ever made
will be the next film we create...

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NEW YORK 22
MURRAY HILL 8-7830

CASE HISTORIES

OF RECENT BUSINESS PICTURES

Postal Progress

POST OFFICE DEPARTMENT SHOWS GAINS IN "PIGEON HOLES & PROGRESS"

Sponsor: The Post Office Department.

Title: *Pigeon Holes and Progress*, 22 min. b & w; produced by Vogue-Wright Studios, Inc.

THE Post Office Department embarked on the production of a film initially due to observations made of the use of film in commerce and industry in the fields of promotion, public relations, employee relations, and training, and to the interest of certain manufacturers of the newer types of equipment which have been adopted or are under experiment by the Post Office Department. The manufacturers were considering the production of a film on the post office for use by both their own public relations organizations and the Post Office Department.

When it was determined that a fully satisfactory arrangement could not be completed under such circumstances, the Post Office Department decided upon a contractual arrangement for the production at its own expense.

It was determined that the film would shoot at a broad target. This was done because of the feeling that a film portraying the course of a letter through the postal system from the desk of the writer to its reading by the recipient, with short side excursions into interesting features involved in the handling of mails of other categories, would be valuable as a source of general information to postal and civic organizations; as a vehicle for orienting and indoctrinating new employees; as an opportunity for giving a bird's-eye view of the whole postal system to other postal groups whose daily duties did not afford such an opportunity; and as a means for disseminating information as to the extent of the growing, progressive attitude of postal administrators.

A Test of the Film Medium

In view of the fact that the Department had not previously used motion pictures for any purpose, it was decided that the production of the film and the distribution thereof would be made as an experimental test of production problems, of private and Government methods of distribution, and of the demand for and the reception of motion pictures presenting important features of the postal service.

Following routine negotiations, Vogue Wright, Inc., of Chicago, was selected to produce the picture, with liaison and assistance from the Office of the Administrative Assistant to the Postmaster General. The initial understanding was that the

post office representative knew nothing about making movies and representatives of Vogue Wright knew nothing about the post office. Working together constantly and coming to a complete understanding with respect to features of the script and shooting, the cutting and laboratory work, the final result was *Pigeon Holes and Progress*, which is now available for distribution through requests made to postmasters.

National Distribution by Modern

Preliminary distribution has been made by the Post Office Department. Further distribution is to be made following completion of a contractual arrangement being handled on a contractual basis by Modern Talking Picture Service, Inc., through its nationwide network of 28 exchanges. Earliest showings are taking place in principal U. S. cities as print supplies permit and the program may later be expanded for public showings.

A Preview of Coming Attractions

★ In August, BUSINESS SCREEN will bring you an article on "How to Get the Best Out of Your Scriptwriter" plus the latest installment of "The Index of Sponsored Films."

There's a long overdue listing of program directors of the nation's principal TV stations in that issue plus supplemental listings on this month's Special Service Section. More features and more news of significant interest!

THESE MODERN TECHNIQUES AND EQUIPMENT HELP SPEED HANDLING OF MAIL BY YOUR POSTAL SERVICE



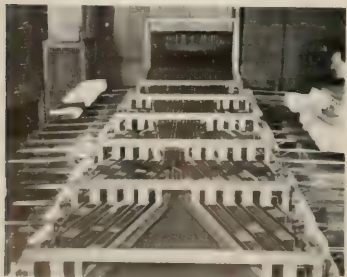
SPECIAL HELICOPTER SERVICE moves airmail between airport, main post office and some suburban post offices in several cities.



ENDLESS CONVEYOR BELT on which incoming mail is loaded. Each position down the belt takes a bag, separates by destination.



THE SESTAK MACHINE in action. Here separations are made on letters by state, railway post office or city, as indicated.



ANOTHER SESTAK VIEW showing consolidation of separating work done by approximately 25 persons in picture right above.



YOUR POSTMAN separates letters in the order in which he will later make his direct deliveries to home or office, etc.



MANY TYPES of hand carts are being experimentally used by the Post Office to help relieve the postman's carrying load.



Kodascope Pageant Sound Projector. The economical, top-choice machine for sound and silent projection under average conditions. Where optimum sound distribution is desired, plug in the Kodak Multi-Speaker Unit, three extra speakers in matching case. Projector, complete with 8-inch speaker, \$400. Multi-Speaker Unit, \$92.50. *Sound and silent projection.*



Kodascope Pageant Sound Projector, Model AV-071, with Plus-40 Shutter. Super-brilliant version of the standard Pageant, featuring the Plus-40 Shutter which increases light by more than 40%. Ideal for projection in hard-to-darken rooms, halls, or auditoriums; for long screen throws or unusually large picture areas. \$400. *Sound projection only.*



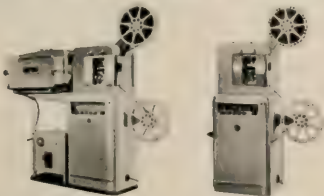
Kodascope Pageant Sound Projector, Model AV-151, with 15-watt amplifier. A powerful high-fidelity amplifier teamed with the extra capacity of the 12-inch Kodak De Luxe Speaker provides sound ample for auditorium projection. Separate bass, treble, and Fidelity controls afford the finest sound quality obtainable with a portable projector. \$530. *Sound and silent projection.*



Kodascope Pageant Sound Projector, Model AV-151E, with Plus-40 Shutter and 15-watt amplifier. Combines the extra light from Kodak's Plus-40 Shutter with the precise tone-and-volume features of the Model AV-151. Its brilliant screening and superb tonal quality enable you to meet every 16mm. sound requirement short of a theater-type installation. \$530. *Sound projection only.*



Kodascope Analyst Projector. Designed for 16mm. motion-picture analysis. Heavy-duty reversing mechanism operates from remote-control switch on 5-foot cord. Constant-speed blower permits repeated, instantaneous film reversals with complete safety for film and projector. Includes Kodak Daylight Projection Viewer for desk-top movie study. \$295. *Silent projection only.*



The Eastman 16mm. Projector, Model 23, for theater-quality projection. Built for heavy-duty service in large auditoriums, theaters, or assembly halls. Powerful optical system and high-fidelity sound system assure top performance from any 16mm. optical sound film. Two models, high-intensity arc (left), and tungsten (right). Prices from \$3270.

Now...a Kodak Projector for your special 16mm. requirements!

Here is good news for everyone who uses sound or silent 16mm. films... a complete line of 16mm. Kodak Projectors that offers a wide choice in meeting your specific needs!

For example, if illumination is a problem, there are two sound projectors equipped with Kodak's remarkable Plus-40 Shutter which provides more than 40% extra screen brilliance. Or, if you use movies for critical study—sports analysis, time-and-motion study, etc.—there's a new 16mm. silent projector specifically designed for the purpose.

Whether you show sound or silent

movies—or both—and whether you show them in cramped quarters or spacious auditoriums... there's a Kodak Projector exactly right for your requirements.

And important! ALL portable Kodak 16mm. Projectors are permanently prelubricated at the factory... an exclusive 16mm. feature that eliminates completely the over- and under-oiling abuses which are the chief causes of wear and damage to projection equipment!

See your Kodak Audio-Visual Dealer about a demonstration, or use check slip below for further details.

MOTION-PICTURE PROJECTORS teach, train, entertain, inform

Prices subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

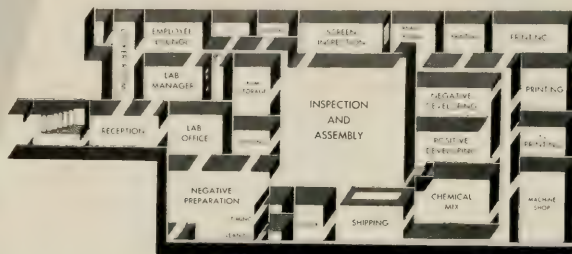
Please send name of nearest Kodak Audio-Visual Dealer. Complete information on equipment checked: ☐ standard Pageant ☐ Pageant Model AV-071 ☐ Pageant Model AV-151 ☐ Pageant Model AV-151E ☐ Kodascope Analyst ☐ Kodak Multi-Speaker Unit ☐ Eastman 16mm. Projector, Model 23.

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COMPANY _____
STREET _____
CITY _____ (Zone) _____
STATE _____

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sound simultaneously from same
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negatives... exclusive with Byron

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machines

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machines

Separate reversal developing
machine

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printing

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exposed camera negative!

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BUYER'S GUIDE TO FILM LABORATORY SERVICES

Both national and local film laboratory sources are included in this alphabetical listing, according to completeness of data furnished. Labs specializing in color film processing are included: see data under "primary services."

ALPHA FILM LABORATORIES
6000 Pimlico Road, Baltimore 9
Phone: Liberty 2-6216
Date of Organization: 1919
W. Ernest Wood, *Owner*

★ ★ ★

ACME FILM LABORATORIES, INC.
1161 N. Highland Avenue, Hollywood 38
Phone: HO 4-7471
Date of Organization: 1946
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Sam Sawelson, *President*
Gil Scott, *Sales*

Lou Vincent, *Plant Superintendent*
David Christopher, *Office Manager*

PRIMARY SERVICES: Complete 16mm-35mm laboratory facilities. (Editorial, sound and optical services on the premises.)

FACILITIES: All latest modern facilities for printing and developing.

SPECIAL SERVICES: 16mm b&w dupe neg, or Kodachrome printer—prints varying lengths lap dissolves or fades according to your editorial requirements.

REFERENCES: Bing Crosby Enterprises, Columbia Broadcasting Co., Hal Roach, John Sutherland Productions, Vitapix Corp.

ASSOCIATED FILM LABORATORIES
5631 Hollywood Blvd., Hollywood 28
Phone: HO 4-8195

Date of Organization: 1951
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Theodore Hageman, *Partner*
Wilson Leahy, *Partner*
Jack Taylor, *Laboratory Superintendent*
Irv Citron, *Office Manager*

PRIMARY SERVICES: Specializing in 16mm color printing.

FACILITIES: Printers, projection room, vault.

SPECIAL SERVICES: Cue roll printing, dissolves of any length from 15 to 120 frames, Westrex electronic re-recording of all sound release prints, and printer equipment eliminating the appearance of negative splices on the screen.

REFERENCES: Cascade Pictures of California, Cine-Tele, North American Aviation, Northrop Aircraft, Raphael G. Wolff Studios.

★ ★ ★

BYRON, INC.
1226 Wisconsin Ave., Washington, D. C.
Phone: DUpont 7-1800
Date of Incorporation: 1938
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Byron Roudabush, *President*
Dudley Spruill, *Vice President and General Manager*
Joseph K. Hooper, *Laboratory Manager*
George T. Merriken, *Production Manager*

PRIMARY SERVICES: Color-Correct® prints; black and white developing and printing; reduction printing; step printing; continuous printing; titles; art; animation; sound recording; music

•Reg. U. S. Pat. Off.

library; sound effects; editing; motion picture consultation service.

FACILITIES: 2 separate positive developing machines; 2 separate negative dev. machines; 1 separate reversal dev. machine; one 35 to 16 reduction printing machine; 2 step printers; 12 continuous printers; edge numbering machine; animation stand; complete 16mm sound system Reeves magnetic and J. A. Maurer optical; 35mm film phonograph; air conditioned building and film storage vaults; editorial space.

SPECIAL SERVICES: Color-Correct® prints; Color-Correct® answer prints in 8 hours. In addition to our Color-Correct® prints we have b&w film processing capacity of 1/4 million feet per working day. Fades and dissolves from camera negative. Printing timed picture and sound simultaneously from same aperture.

REFERENCES: Available upon request.

CINEMA RESEARCH CORPORATION
7000 Romaine Street, Hollywood 38
Phone: HO 2-7464-65

Date of Organization: November 1947
PRINCIPAL OFFICERS
Harold A. Scheib, *President*
Ernest W. Arcella, *Vice-President*
George B. Ross, Jr., *Secretary*

PRIMARY SERVICES: Optical printing; 16mm to 16mm, 16mm to 35mm, 35mm to 16mm, 35mm to 35mm; registration contact printing; animation camera photography, 35mm and 16mm; title photography, 35mm and 16mm.

FACILITIES: 3 Acme optical printers, 1 Acme animation camera, 1 Acme registration printer.

SPECIAL SERVICES: Specializing in optical printing, related to color work; complete duplicating service on Eastman and Ansco color negatives; also specializing in 16mm blow-ups to 35mm color.

REFERENCES: Atomic Energy Commission, Consolidated Film Industries, Dudley Pictures and Television Corporation, Houston Color Film Laboratories, Wilding Picture Productions.

CIRCLE FILM LABORATORIES, INC.
33 West 60th Street, New York 23
Phone: CO 5-2180

Date of Organization: 1942
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Herbert R. Pilzer, *General Manager*

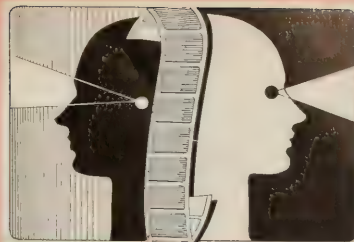
Joseph S. Salzburg, *in charge of editorial service*

PRIMARY SERVICES: Developing and printing of 35mm and 16mm motion picture film, reduction printing, complete editorial service and sound recording.

FACILITIES: Bell & Howell, Houston, Dupue, Union, Debrie printing and developing machines; Moviola, Bell & Howell splicers; cutting rooms.
SPECIAL SERVICES: One day service on any laboratory work.

REFERENCES: Association Films, Library Films, Madison Pictures, Official Films, Seminar Films, and Unity TV.

(CONTINUED ON FOLLOWING PAGE 54)



BUSINESS SCREEN Annual Review OF SPECIAL SERVICES

KEY FACTS FOR THE BUYERS OF

- ★ Laboratory Service
- ★ Sound Recording
- ★ Optical Effects
- ★ Animation
- ★ Title Service
- ★ Library Music
- ★ Stock Shots
- ★ Film Treatment
- ★ Film Handling
- ★ Film Storage

FILM LABORATORIES:

(CONTINUED FROM THE PRECEDING PAGE)

★ ★ ★
GEORGE W. COLBURN LABORATORY, INC.
101 N. Wacker Drive, Chicago 6
Phone: STate 2-7316

Date of Organization: 1936
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
George W. Colburn, *President*
John E. Colburn, *Exec. Vice President and Treasurer*

Francis W. Colburn, *Vice President and Secretary*
Robert A. Colburn, *Vice President, Laboratory Operations*

PRIMARY SERVICES: Negative and print processing; editing and matching; slidefilm animation; release printing; edge-numbered work prints; sound recording and re-recording; Vacuumating; titling and animation; contrast masking; slide duplicating; film library.

FACILITIES: Five-story building, including processing, printing, recording and studio facilities.
REFERENCES: American Petroleum Institute; Barber-Greene Co.; Dallas Jones Productions; Mervin W. LaRue, Inc.; Purdue University; U. S. Corps of Engineers.

★ ★ ★
COLOR SERVICE CO., INC.
115 West 45th Street, New York 19
Phone: JUdson 6-0853
Date of Organization: 1948

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Robert Crane, *President*
Nathan Sobel, *Secretary-Treasurer*
Robert B. Pell, *Sales Manager*
Fred Todaro, *Plant Manager*
Anita Tricomi, *Negative Dept.*
Walter Uhlick, *Timing Department*
John Whitaker, *Color Processing Department*

PRIMARY SERVICES: Process and print all types of 16mm and 35mm color, including Kodachrome, Ansco, Eastman Negative-Positive, Ansco Negative-Positive. Scene to scene color correction and automatic printer effects. B&W reversal printing, negative matching and edge-numbering.

FACILITIES: Complete laboratory facilities for the above services; scene to scene color correction printer; negative-positive processing equipment.
SPECIAL SERVICES: One of a very few color labs handling 16mm Eastman and Ansco negative-positive color corrected release printing.
REFERENCES: American Telephone & Telegraph; Colonial Williamsburg; Jam Handy Organization; Metro Goldwyn Mayer; Universal Pictures.

★ ★ ★
COLOR REPRODUCTION COMPANY
7936 Santa Monica Boulevard, Hollywood 46
Phone: HO 4-8225

Date of Organization: 1941
PRINCIPAL OFFICERS
Larry E. Layos, *President*
Edwin F. Jennings, *Vice-President*
E. Max Worley, *Laboratory Superintendent*

PRIMARY SERVICES: 16mm color and black and white duplicating.

FACILITIES: Modern laboratory with complete 16mm facilities.
REFERENCES: American Airlines, The Jam Handy Organization, Lockheed Aircraft Company, North American Air Craft Company, Princeton Film Center.

★ ★ ★
CONSOLIDATED FILM INDUSTRIES
959 Seward Street, Hollywood 38
Phone: HO 9-1441

Complete Laboratory Facilities Also
in New York City and Fort Lee, New Jersey
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Sidney P. Solow, *General Manager*
Ted Hirsch, *Supervisor—35mm*
Sam Cohen, *Supervisor—16mm*
Richard Rodgers, *Sales Manager*
Ira M. Johnson, *Comptroller*

PRIMARY SERVICES: Film developing and printing (35mm and 16mm), color and b&w; titles; optical effects; slidefilms; registration printing; reduction printing; blow-ups from 16mm to 35mm; film storage.

FACILITIES: Eastman Kodak & RCA Sound Reduction printers; Bell & Howell contact printers; DePue picture reduction printers; ERPI Densitometers; CFI developing machines; Kodak 16mm projectors; Simplex 35mm projectors; cutting rooms; storage vaults.

SPECIAL SERVICES: Can furnish all laboratory services.

REFERENCES: Desilu Productions; Encyclopædia Britannica Films; Family Films; RKO Radio Pictures; Roland Reed Productions.

★ ★ ★
CRESCENT FILM LABORATORIES, INC.
7510 N. Ashland Ave., Chicago 26
Phone: AM 2-5000

Date of Organization: 1948
PRINCIPAL OFFICERS
Ellis Smith, *President*
Owen White, *Treasurer*
Murray Chikofsky, *Secretary*
Myron L. Freedman, *General Manager*
PRIMARY SERVICES: Developing, printing, 16mm, 35mm, b&w, color, filmstrips; optical effects.
REFERENCES: Available upon request.

★ ★ ★
DE LUXE LABORATORIES, INC.
850 Tenth Avenue, New York 19
Phone: Circle 7-3220
Date of Incorporation: 1932

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Alan E. Freedman, *President*
Owen White, *Treasurer*
Ellis Smith, *Secretary*

Edmund A. Bertram, *Laboratory Superintendent*
Samuel R. Schlein, *Production Manager*

PRIMARY SERVICES: Film developing and printing. Design and construction of motion picture laboratory equipment.

FACILITIES: Complete laboratory.

SPECIAL SERVICES: Complete color and b&w laboratory services.

REFERENCES: Available upon request.

★ ★ ★
DU ART FILM LABORATORIES, INC.
AND

TRI ART COLOR CORP.
245 W. 55th Street, New York 19
Phone: PLaza 7-4580
Cable: DUAFILM - TRIARTCOLR
Date of Organization: 1923
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Al Young, *President*

John G. Stott, *Vice President*

Irwin Young, *Secretary*

Jack Fellers, *Treasurer*

Paul Kaufman, *General Superintendent*

Louis Feldman, *Sales Manager*

PRIMARY SERVICES: Processing and printing 16mm and 35mm black and white, contact or reduction; processing and printing 35mm Eastman negative-positive color; Kodachrome printing, contact or reduction; reduction printing from Eastman color negative to 16mm color positive.
FACILITIES: Four b&w processing machines; multi-purpose color processing machine; 35mm and 16mm contact printers, b&w and color; 16mm reduction printers, b&w and color; cutting rooms.
SPECIAL SERVICES: Optical effects, b&w, Eastman Color or Kodachrome. Cutting rooms. Complete titling service, b&w and color.
REFERENCES: Columbia Broadcasting Co.; Columbia Pictures Corp.; Jam Handy Organization; U. S. Army; Wilding Picture Productions.

★ ★ ★
ESCAR MOTION PICTURE SERVICE, INC.
7315 Carnegie Ave., Cleveland 3
Phone: ENdicut 1-2707-08

Date of Organization: 1912
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Ernest C. Carpenter, *President*
Virginia Carpenter, *Office Manager*
A. L. Cope, *Editorial Director*
Lester Whitney, *Laboratory Manager*
H. B. Armstrong, *Service Manager*

PRIMARY SERVICES: 16mm and 35mm black and white processing; color printing; animation; complete sound recording facilities, 16mm and 35mm. Pro tape recording for playback. Re-recording from 16mm and 35mm film, tape or disc. Music library.

FACILITIES: Air conditioned lab for 16mm and 35mm processing. Bell & Howell printers; optical printing 35 to 16 & 16 to 16, picture and sound; color printing, 16 & 35mm lacquer coating. Sensitometrical quality control, cinex machines for 16 & 35mm. Complete editing equipment, animation and slidefilm departments, air conditioned screening room. 16mm and 35mm developing machines.
SPECIAL SERVICES: Lacquer coating, magnetic striping equipment on order. Commercial Kodachrome specialists.

REFERENCES: Cleveland Range Company, Greenhouse Vegetable Growers Assn., Griswold-Eshleman Co., Goodyear Aircraft Co., White Motor Company (D'Arcy Adv.).

★ ★ ★
EMMETT-VAIL ENTERPRISES, INC.
6926 Melrose Avenue, Hollywood 38
Phone: WE 8-5171

Date of Organization: Feb. 1952
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
T. H. Emmett, *President*
Charles E. Paul, *Laboratory Superintendent*
Clarence Thompson, *Sound Engineer and Production Manager*

PRIMARY SERVICES: Developing and printing of 16mm film; reduction prints from 35mm negative or positive; Kodachrome duplicates, from 16mm or 35mm color. Recording facilities. Small sound stage. Transfer from tape to film. Music library. Animation and titles.

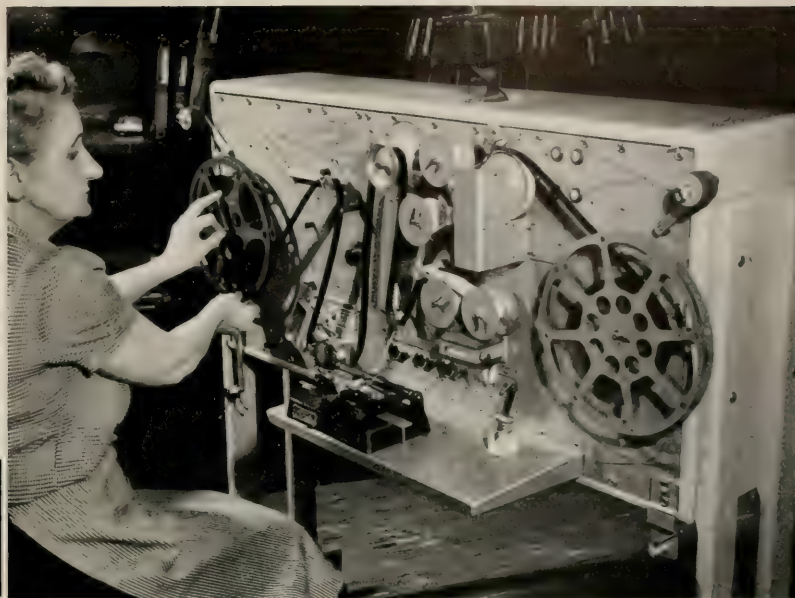
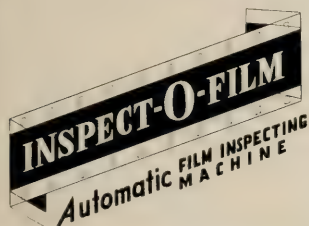
FACILITIES: Magnetic tape recorders, sound studio, 35mm to 16mm reduction equipment, 16mm to 35mm enlarging equipment.

SPECIAL SERVICES: Special technique for making satisfactory 16mm prints from old 35mm negatives with shrinkage compensated for. Scene to scene color and black and white correction.

(CONTINUED ON FOLLOWING PAGE 56)

The most revolutionary advance yet... for the Handling of Motion Picture Film

Get These Positive
Advantages in Faster,
More Dependable 16mm
Film Inspection Now!



HERE IS WHAT THE INSPECT-O-FILM DOES

Torn or enlarged sprocket holes are detected, and INSPECT-O-FILM stops.

Sprocket punch caused by gear running out of sprocket holes is detected, and INSPECT-O-FILM stops.

Good splices are counted, weak splices are detected, and INSPECT-O-FILM stops.

Broken film is detected while inspecting or rewinding, and INSPECT-O-FILM stops.

Scotch tape splices, pins, etc. are detected, and INSPECT-O-FILM stops.

ALL TYPES of film defects that would cause a poor showing are instantly detected by the INSPECT-O-FILM.

INSPECT-O-FILM PAYS FOR ITSELF IN 3 WAYS:

- 1. Saves Labor:** tests show that additional daily film output makes it possible to pay for your INSPECT-O-FILM equipment out of actual savings in labor within three years. Easier, too, on the people who must handle increasing numbers of 16mm prints in your library.
- 2. Saves Film:** tests have shown that a 5% to 10% increase in life of valuable 16mm prints can be expected from "defect-free", clean films sent out for showing. This saving, too, enables both libraries and sponsors to defray initial cost of an INSPECT-O-FILM electronic film inspection unit.
- 3. Saves the Show:** insure perfect performance from "defect-free" prints on sponsored or rental film programs. Good prints help increase film rentals; help get results on sponsored showings. Increased use of films results when audience groups realize they can obtain INSPECT-O-FILM "defect-free" prints every time! These are only a few of the many advantages of modern, electronic film inspection by INSPECT-O-FILM.

*Write today for detailed, illustrated specification chart
and purchase terms. Deliveries according to priority of order*

INSPECT-O-FILM MACHINES ARE CURRENTLY BEING INSTALLED IN
27 REGIONAL EXCHANGES OF MODERN TALKING PICTURE SERVICE
FOLLOWING EXTENSIVE TESTS PROVING THEIR OPERATING VALUE.
YOU ARE INVITED TO SEE AN INSPECT-O-FILM DEMONSTRATION.

The HARWALD CO., INC. 1216 CHICAGO AVE. EVANSTON, ILL.

FILM LABORATORIES:

Emmett-Vail: continued

REFERENCES: Bailey Film Service, Film Classic Exchange, Guy D. Haselton, Sterling Television Co., Louis Weiss & Company.

★ ★ ★

FILMEFFECTS OF HOLLYWOOD

1153 N. Highland Avenue, Hollywood 38

Phone: HO 9-5808-09, 5800

Cable Code: FILMEFX

Date of Organization: 1946

Charles S. Leeds, General Manager

PRIMARY SERVICES: Specialized laboratory services; 35mm color theatre prints from 16mm color originals via 3 methods; Ansco direct reversal, Eastman or Ansco color negatives, 3-separation negatives, 16mm Kodachrome optical printing masters with special effects. Special photographic effects for television producers. Reduction optical dupe negatives.

FACILITIES: Complete optical and printing equipment.

SPECIAL SERVICES: Eastman and Ansco color dupe negatives. Top quality separation positives and color inter-negatives with effects, made on new specially designed precision contact printer. World-wide service to producers.

REFERENCES: Allied Artists, Walt Disney, MGM, Northrup Aircraft, RKO, U. S. Navy and other government agencies, Universal Pictures, Warner Brothers.

FILMLAB INCORPORATED

130 West 46th Street, New York 36

Phone: JUdson 2-2863

Date of Organization: 1918

Date of Incorporation: 1924

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Joseph H. Bursch, President & General Manager

Grace C. Westberg, Secretary

Edward C. Naylor, Laboratory Superintendent

PRIMARY SERVICES: Photographing filmstrip negatives, either "single" or "double" frame from client-prepared copy; developing and printing filmstrips in small or large quantities. Limited quantity 16mm silent printing.

FACILITIES: Complete equipment on premises to handle photography, developing, printing, Vacuumating, cutting and canning of filmstrips.

SPECIAL SERVICES: Developing unusual types and widths of film such as 16mm, 35mm, 70mm, aerographic film, unperforated film, or any intermediate sizes. 35mm contact paper prints for filmstrips or identification photos. Special handling procedures to produce thousands of prints from Original slidefilm negative without resorting to dupe negatives.

REFERENCES: Church-Craft Pictures, Inc., Popular Science Publishing Co., Sarra, Inc., Training Films, Inc., United Nations Films and Visual Information Division, Young America Films, Inc.

FISCHER PHOTOGRAPHIC LABORATORIES

1731 N. Mobile Ave., Chicago 39

Phone: MErrimac 7-5316

Date of Organization: 1948

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Eugene J. Fischer, General Manager

Donald F. Fischer, Laboratory Superintendent

Joseph E. Fischer, Head, Art Department

Esther M. Fischer, Office Manager

PRIMARY SERVICES: Negative, positive and reversal 16mm processing; release printing; dupe neg-

atives; color duplicates; 1:1 16mm optical printing; color printing masters; optical effects; edge numbered work prints; editing and conforming; animation.

FACILITIES: Negative, positive and reversal processing machines; 1:1 16mm optical printer; De-pue and Bell & Howell continuous contact printer; edge numbering machinery; Moviola and editing equipment.

SPECIAL SERVICES: 16mm 1 to 1 optical printing -color and black and white.

REFERENCES: Basore Longmoor, Inc.; Borg-Warner Corp., Spring Division; Coronet Films; Cliff Sager Film Productions; University of Illinois.

GENERAL FILM LABORATORIES CORP.

1546 N. Argyle Avenue, Hollywood 28

Phone: HO 9-6391

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

G. Carleton Hunt, President

Hans de Schulthess, Vice-President

Bob Goodwin, Treasurer

William Cephart, Superintendent

Stacy O'Brien, Asst. Superintendent

Harlan Baumbach, Technical Director

Alton A. Brody, Sales Director

PRIMARY SERVICES: Complete 35mm and 16mm film laboratory for motion picture studios and television.

FACILITIES: Complete laboratory equipment, three projection rooms, twenty cutting rooms, vaults.

REFERENCES: Broidy Productions, Monogram, NBC-TV, Paramount Picture Corporation, 20th Century-Fox Film Corp.

GUFFANTI FILM LABORATORIES, INC.

630 Ninth Avenue, New York 36

Phone: COlumbus 5-5530

Date of Organization: 1929

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Paul Guffanti, President

Herbert G. McAdoo, General Manager

O. Edward Cantor, Laboratory Superintendent

PRIMARY SERVICES: Complete 16mm and 35mm developing and printing service, black and white and color.

REFERENCES: Department of State, Eastman Kodak Company, General Electric Company, McGraw-Hill Book Company, E. R. Squibb & Sons.

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HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood 28

Phone: HO 4-2181

Cable: HOLLYFILM

Date of Organization: 1907

PRINCIPAL OFFICERS

Mickey Kaplan, President

Robert Warde, Vice President

David Belinkoff, Secretary

PRIMARY SERVICES: 8mm and 16mm film developing and printing, color printing, and an extensive home movie library of diversified subjects for education, entertainment and sundry uses.

FACILITIES: Complete laboratory facilities, cutting rooms, and all equipment necessary for such operations. (Listing continues right above)

★ ★ ★ bold-face stars appearing over listings in these pages indicate advertising accepted for publication from concern. See advertisement for additional data.

Hollywood Film Enterprises:

SPECIAL SERVICES: Complete coordinating facilities for producers; transferring tape or track to final sound track; editing and supervisory facilities for production, once film is completed.

REFERENCES: Walt Disney Productions, International Harvester, Jantzen Knitting Mills, United Airlines, United States Navy.

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FRANK HOLMES LABORATORIES, INC.

7619 Sunset Blvd., Los Angeles 46

Phone: HO 7-6333

Date of Organization: 1948

PRINCIPAL OFFICERS

Frank Holmes

John R. Wolber, Jr., Slide Film Dept.

PRIMARY SERVICES: Duplicate 35mm color slides, slidefilm masters and prints, duplicate stereo prints. REFERENCES: Atkins Travel Slides, Inc., W. M. Cline Co., Columbia Pictures Corp., Graphic Films, Minneapolis-Moline Co.

MANHATTAN COLOR LABORATORY, INC.

254 West 54th Street, New York 19

Phone: JUdson 6-6282

Date of Organization: June 1952

PRINCIPAL OFFICERS

Ray DeRoberts, President

D. Daniello, Vice President

PRIMARY SERVICES: 35mm Eastman color negative-positive. Developing, printing, filmstrips, slides, stereo, mounting.

FACILITIES: Automatic developing machines.

REFERENCES: Depicto Films, Inc., Transfilm, Inc.

★ ★ ★

MCGEARY-SMITH LABORATORIES, INC.

1905 Fairview Ave., N. E., Washington 2

Phone: LAwrence 6-4634

Date of Organization: 1949

PRIMARY SERVICES: 16mm film developing and printing. RCA Sound recording system. Editorial Services. Rental sound stage.

PHYSICAL FACILITIES: 10,000 square feet of total plant area and all necessary equipment, including 16mm continuous contact printers, 16mm double head printer, 35mm to 16mm reduction picture printer, 35mm to 16mm reduction track printer, 16mm positive sprocket driven processing machines, 16mm negative sprocket driven processing machines, Vacuumating facilities, 16mm and 8mm SCOTCHTRACK magnetic laminate, laboratory hot splicers. Three 35mm dubbers, 16mm RCA dubbers, Ampex magnetic 1/4 inch tape recorder with Rangertone sync head, Rangertone magnetic 1/4" tape sync-signal playback, 16mm RCA optical film recorder, 35mm optical RCA film recorder, 5 position mixing console, 35mm RCA portable magnetic channel, 16mm and 35mm Moviola equipment, Selsyn interlock system; Playback and transfer facilities for magnetic 1/4 inch tape, 16mm magnetic film, 17 1/2mm magnetic film or 35mm magnetic film.

REFERENCES: Available upon request.

MECCA FILM LABORATORIES, INC.

630 Ninth Avenue, New York 36

Phone: CIrcle 6-5289

Date of Organization: 1936

(CONTINUED ON FOLLOWING PAGE 58)

BETTER PROJECTION

Peerless
Services
include:

**Peerless Protective and
Preservative Film
Treatments**

Release Prints, Trailers,
Television Shows on Film,
Kinescopes, TV Commercials,
Theatre Screen Advertising,
Prints for Continuous Projection
Negatives, Masters, Originals,
Filmstrips, Transparency Slides,
Microfilm

Film Rejuvenation

Shrinkage Reduction
Scratch Removal
Rehumidification
Cleaning and Repairs

Film Library Servicing

Shipments, Inspection,
Cleaning, Repairs, Inventory
and Booking Records, Storage

Servicing TV Shows on Film

Insertion of Commercials, Shipments
to Stations, Booking Records,
Follow-up, Inspection on Return,
Cleaning, Repairs, Replacements,
Storage, Substitution of
Commercials, Reshipments

Film Distribution Servicing

Storage pending orders,
Inventory Records,
Shipments to Purchasers

Filmstrip Packaging

Breakdown of rolls into strips,
Packaging in cans, Labeling,
Boxing of Sets, Storage
pending orders, Shipments

A Message of interest to:

Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors . . .

THROUGH
PRINT
PROTECTION

Without exception,
ALL film should be treated,
if you are to get maximum results
in terms of good projection and number
of showings. Without treatment, your film –
from initial release to the last booking – is much
more susceptible to damage. And damaged
film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the
least expensive item in the whole process of picture-
making. Yet it safeguards millions of dollars
invested in finished prints.

Peerless Treatment assures: seasoned, toughened,
smoothly projecting prints. Peerless-treated prints
start off right and keep in good condition longer.
So when you order prints, don't forget to include
"PEERLESS TREATMENT" in every purchase order.

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

19 YEARS EXPERIENCE IN SAFEGUARDING FILM

PEERLESS TREATMENT available also through Official Licensees in
ATLANTA • CHICAGO • CLEVELAND • DALLAS • DAYTON • DETROIT
HOLLYWOOD • KANSAS CITY • NEW YORK • PORTLAND • SAN FRANCISCO
ST. PAUL • WASHINGTON • Rome • Brussels • London • Mexico City • Sydney • Toronto

FILM LABORATORIES:

Mecca Film Laboratories: continued

PRINCIPAL OFFICERS

Harry Glickman, *President*

John A. Weber, *Secretary-Treasurer*

Ida Vomero, *Assistant Treasurer*

Benjamin W. Solomon, *Assistant Secretary*

PRIMARY SERVICES: Developing and printing of motion picture film in standard and sub-standard sizes.

FACILITIES: Latest type developing and printing machines. Plant is entirely air conditioned.

REFERENCES: American Telephone & Telegraph Co., Audio Productions, Jam Handy Organization, Telenews Productions, Western Electric Co.

MERCURY FILM LABORATORIES, INC.

723 Seventh Avenue, New York City

Phone: Circle 5-4930-1-2

Cable Code: MERCURYLAB

Date of Organization: 1933

PRINCIPAL OFFICERS

Nat Saland, *President*

Gus Harris, *Secretary-Treasurer*

Fred Geiger, *Superintendent*

PRIMARY SERVICES: 35mm and 16mm developing and printing, including all phases for production or release printing.

FACILITIES: Standard modern 35mm and 16mm.

REFERENCES: Independent Releasing Corp. M.P.T.V., RKO Pictures, United Artists, Warner Brothers.

★ ★ ★

MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19

Phone: JUdson 6-0360

Date of Organization: 1936

PRINCIPAL OFFICERS

Saul Jeffee, *President*

Frank Berman, *Production Manager*

Ben Bloom, *Assistant Production Manager*

PRIMARY SERVICES: Negative developing, first print department, 16mm and 35mm release printing, title department, kodachrome printing, ultra violet and flash patch track printing.

FACILITIES: Modern and complete film laboratory. 22 cutting rooms. Preview theatre of most modern type and design, featuring 3-channel interlock projection.

SPECIAL SERVICES: Negative picture and sound track developing, as well as first print department on a round-the-clock basis.

REFERENCES: Columbia Broadcasting System, Cunningham & Walsh, Screen Gems, Time, Inc., U. S. Department of State.

MULTICHROME LABORATORIES

760 Gough Street, San Francisco 2

Phone: Hemlock 1-6567

Date of Organization: 1938

Robert B. McKenney, *Owner and Manager*

PRIMARY SERVICES: 16mm and 8mm b&w and Kodachrome duplication. Reversal development. Reduction of 35mm to 16mm b&w. Blow-up 16mm to 35mm b&w. Sound recording. Micro-file development. Kodachrome transparencies duplication. Vacuuming. Titles. Negative and positive development.

FACILITIES: Automatic developing machines and automatic printers.

REFERENCES: Cutter Laboratories, Denver & Rio Grande Western R.R., Douglas Fir Plywood Assoc., Mather Air Force Base, Southern Pacific Company.

★ ★ ★

PATHE LABORATORIES, INCORPORATED

105 E. 106th Street, New York 29

Phone: TR 6-1120

6823 Santa Monica Blvd., Los Angeles

Phone: HO 9-3961

Date of Organization: 1946

PRINCIPAL OFFICERS

Kenneth M. Young, *President and Chairman, Hollywood*

W. C. McMillen, Jr., *Vice Chairman, New York*

J. L. Wolcott, *Executive Vice President, New York*

Charles Amory, *Vice President, Sales, Hollywood*

D. L. Melamed, *Treasurer, New York*

C. Ireland, *Secretary, New York*

A. Johnson, *Asst. Treasurer & Secretary, Hollywood*

PRIMARY SERVICES: Processing of motion picture and slidefilm; 35mm and 16mm, b&w and color. **FACILITIES:** Complete lab facilities, editorial equipment, recording studios and sound stage on premises. Also complete equipment for color processing.

SPECIAL SERVICES: Special high-speed service for TV and newsreel accounts.

REFERENCES: Columbia Broadcasting Company, March of Time, National Broadcasting Company, Telenews, Universal Pictures, Inc., United Artists, RKO-Pathé, Warner Brothers News.

★ ★ ★

PRECISION FILM LABORATORIES, INC.

21 West 46th Street, New York 36

Phone: JUdson 2-3970

Cable Code: PRECISFILM

Date of Organization: 1937

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

John A. Maurer, *President*

Russell C. Holslag, *Vice-President & Manager*

Frank V. Papalia, *Production Supervisor*

PRIMARY SERVICES: Processing, printing and duplicating 16mm and 35mm. Duplicating 16mm sound and color. Sound transfer from magnetic materials to optical track.

FACILITIES: Maurer-constructed unique laboratory machinery.

SPECIAL SERVICES: Special television services.

REFERENCES: Available upon request.

★ ★ ★

SOUTHWEST FILM LABORATORY, INC.

2015 Young Street, Dallas 2, Texas

Phone: Riverside 6782

Date of Organization: May 1950

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Irvin Gans, *Vice President, Sales Manager*

Jack A. Hopper, *Vice President, Laboratory Manager*

Hal DeSylva, *Head, Processing Department*

Hope Peters, *Head, Printing Department*

PRIMARY SERVICES: 16mm b&w negative and reversal picture processing; 16mm sound recording and processing; re-recording from 1/4" magnetic tape synchronously; Music Library (scoring to picture) B&W and Kodachrome printing,

16 to 16 optical printing; editing, conforming, visible ink key numbered workprints, etc.

FACILITIES: Reversal and negative processing machines; positive and sound track processing machine, Maurer Multiple track sound recorder; Rangertone Synchronous Playback for 1/4" tape; DePue Custom-built 16mm to 16mm optical step printer; Bell & Howell Continuous printers.

SPECIAL SERVICES: Special handling for TV work; installation of Synchronous 60 cycle pulse "head" on mag. tape recorders; 16mm optical printing (effects, reversal of emulsion positions, etc.)

REFERENCES: Baylor University, Bell Aircraft Corp., Boeing Airplane Company, Fotovox, Inc., Oklahoma Dept. of Welfare, Southwestern Bell Telephone Company, "Texas Rassin'" Ed Mc-Lemore, Dallas, University of Oklahoma, University of Texas, WMCT-TV, KRDL-TV, XELD-TV, WKY-TV, KDUB-TV.

SOUND RECORDING

These concerns offer sound recording facilities for motion picture producers:

ACME FILM LABORATORIES, INC.

4161 N. Highland Ave., Hollywood 38

See complete listing under "Laboratories"

BYRON, INC.

1226 Wisconsin Avenue, Washington, D. C.

See complete listing under "Laboratories"

CINESOUND COMPANY

5968 Santa Monica Blvd., Hollywood 38

Phone: HO 5-7103

Date of Organization: 1944

PRINCIPAL OFFICERS

Mrs. Albert J. Layos, *Owner*

Walter F. Soul, *General Manager*

PRIMARY SERVICES: Sound recording and dubbing facilities on 16mm and 17 1/2mm magnetic film and 16mm Western Electric facilities on negative motion picture film; large selection of music from six music libraries; editing; title shooting.

FACILITIES: Western Electric 16mm recording on motion picture film; 16mm edge and center recording magnetic equipment; 17 1/2mm magnetic recording equipment.

SPECIAL SERVICES: Music libraries; title shooting facilities.

REFERENCES: Dartel Brady Productions, Department of Agriculture, Ogden, Utah, Paul Hoeller Productions, Hughes Aircraft Co., Lockheed Aircraft Corp., Northrop Aircraft, Inc., W. A. Rivers & Assoc.

CIRCLE FILM LABORATORIES, INC.

33 West 60th Street, New York 23

See complete listing under "Laboratories"

GEORGE W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago 6

See complete listing under "Laboratories"

ESCAR MOTION PICTURE SERVICE, INC.

7315 Carnegie Avenue, Cleveland 3

See complete listing under "Laboratories"

EMMETT-VAIL ENTERPRISES, INC.

6926 Melrose Ave., Hollywood 38

See complete listing under "Laboratories"

(CONTINUED ON FOLLOWING PAGE 60)



Which job has the higher accident rate?

● A year ago the service men of Standard Stations, Inc.* had an accident rate 3 times as high (per million man hours) as their fellow workers in the oil fields.

As of today that accident rate has been reduced 13.2%... thanks to a determined management, and an intensive program of employee education.

An important tool in the program was a film we produced, called **SAFE EVERY SECOND**; not a "scare" picture, with screaming ambulances, but a rational teaching document.

The film won top honors from the National

Committee on Films for Safety. We liked that; but we liked even better the fact that our film helped a good client achieve a measurable result.

As time goes on, we predict, the accident rate in Standard Stations will decline still further; for the film will have a long life, and the company's educational program is still going strong.

If you'd like to see **SAFE EVERY SECOND** (or any other film we produce), let us know. It may suggest good ideas to you, and, quite possibly, a qualified producer.

*Subsidiary of Standard Oil Company of California

GENE K. WALKER

465 CALIFORNIA STREET • YUKON 6-2891 • SAN FRANCISCO 4, CALIFORNIA



SOUND RECORDING:

(CONTINUED FROM PRECEDING PAGE 58)

PATHE LABORATORIES, INC.

105 E. 100th Street, New York 29
6823 Santa Monica Blvd., Hollywood
See complete listing under "Laboratories"



RCA FILM RECORDING STUDIOS

411 Fifth Avenue, New York 16
Phone: MU 3-7611
Everett Miller, *Manager*

PRIMARY SERVICES: Film recording.

FACILITIES: 16mm/35mm Optical and magnetic recording equipment.

REFERENCES: Available upon request.

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA
1016 North Sycamore Ave., Hollywood
Phone: Hillside 5171

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
J. Watson Jones, *Manager Film Recording Sales*
Earl Spicer, *Producers Representative*

PRIMARY SERVICES: Sound recording and re-recording music scoring.

FACILITIES: 35mm and 16mm photographic recording and re-recording equipment. 35, 17½ and 16mm single track, magnetic and 35mm triple track recording and re-recording equipment. Transfer equipment, music scoring stage.

SPECIAL SERVICES: Engineering consultant services available for all phases of recording operations.

REFERENCES: Available upon request.

REEVES SOUND STUDIOS, INC.

304 East 44th Street, New York 17
Phone: ORegon 9-3550
Date of Organization: 1933

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Hazard E. Reeves, *President*

Chester L. Stewart, *Vice President and General Manager*

Richard J. Vorisek, *Manager Film Department*
John F. Vorisek, *Manager Disc Department*
Lyman J. Wiggan, *Chief Engineer*

PRIMARY SERVICES: Complete services in sound for motion pictures, newsreels, photograph records, television, radio transcriptions.

FACILITIES: Fairchild Pic-Sync Tape Recorder, Western Electric 35mm negative-positive recorder, RCA 16mm variable area recorder, Western Electric electronic densitometer. Band Stage. Complete new disc recording department. Re-recording theatre and three smaller studios. Five story acoustically and electronically engineered building. Negative development laboratory.

SPECIAL SERVICES: One-stop sound service, from mike to finished negative.

REFERENCES: Batten, Barton, Durstine & Osborn, Inc., Columbia Broadcasting System, Department of State, General Motors, National Broadcasting Company.

ROLAB STUDIOS

Walnut Tree Hill, Sandy Hook, Conn.

See complete listing under "Special Photography"

SOUTHWEST FILM LABORATORY, INC.

2015 Young Street, Dallas 2, Texas
See complete listing under "Laboratories"

SONIC FILM RECORDING, INC.

548 Lake Shore Drive, Chicago 11
Phone: WHitchall 3-1440
Date of Organization: 1946

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Jack H. Lieb, *President*

John McCarthy, *Vice-President*

R. F. Lieb, *Secretary-Treasurer*

Walter A. Hotz, *Chief Engineer*

Larry Johnson, *Manager Director*

Marvin David, *Scripts and Story Dept.*

PRIMARY SERVICES: Sound recording studios, stages, and cutting facilities. RCA Licensee. Lab services.

FACILITIES: 35mm RCA Synchronous magnetic high fidelity tape recorder, 35mm RCA optical recorder, 16mm optical positive-negative recording, 17½ magnetic recording, ¼" magnetic recording, B&H 202 synchronous magnetic recorder, 35mm RCA synchronous playback, 17½ RCA synchronous playback, film phonographs, facilities for most complicated mixing, two complete sound stages especially designed for motion picture recording and lip sync shooting, available on rental basis, complete cutting and editing facilities. 35mm Moviola and B&H hot splicers, complete mobile unit for location sync or non-sync recording, complete recording crew.

REFERENCES: Cavalcade Productions, Columbia Broadcasting System, National Broadcasting Company, State of Illinois, U. S. Department of State, Gene Walker Productions.



SOUND MASTERS, INC.

165 West 46th Street, New York 36
Phone: PLaza 7-6600
Date of Organization: 1937

Charles Bellante, *Production Manager*

Robert Rosien, *Recording Engineer*

PRIMARY SERVICES: All sound services.

FACILITIES: Sound stage, fully equipped with 35mm and 16mm cameras, complete lighting equipment, sound recording facilities and dolly, mobile cameras and sound equipment for location use. Two recording studios fully equipped for 35mm and 16mm optical tracks, 16mm and ¼ inch tape recording. Projection facilities for 35mm and 16mm interlock. Cutting room service, fully equipped with Moviolas and sound readers for film and tape.

SPECIAL SERVICES: Complete sound service.

REFERENCES: American Telephone & Telegraph, General Motors Corporation, Pan American World Airways, United States Rubber Company, U. S. Government.

SOUND SERVICES, INC.

1021 Seward Street, Hollywood 38
Phone: HEMPstead 1136
Date of Organization: 1933

PRINCIPAL OFFICERS

R. E. Warn, *President*

G. R. Glennan, *Vice-President & General Manager*
H. J. Herles, *Secretary-Treasurer*

PRIMARY SERVICES: Sound recording, re-recording and scoring facilities for 35mm, 17½mm and 16mm, both photographic and magnetic film.

FACILITIES: Western Electric and Westrex sound recording and re-recording equipment for portable, mobile or fixed set usage.

SPECIAL SERVICES: Magnetic and photographic sound release prints, both 35mm and 16mm.

EMIL VELAZCO, INC.

723 Seventh Avenue, New York 19
Phone: PLaza 7-8530
Cable: VELAZREEL
Date of Organization: 1945

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Emil Velazco, *President*

Gladys Browne, *Secretary*

Rudolph R. Epstein, *Chief Sound Engineer*

Julian Bergman, *Chief Film Editor*

Emil Velazco, Jr., *Chief Music Editor*

Al Adams, *Sales Promotion Manager*

PRIMARY SERVICES: Film and tape recording. Editing. Music library. Complete service for film producers.

FACILITIES: 35mm optical recording, 200 mil push-pull, direct positive and negative, variable area. 16mm optical recording, direct positive and negative. ¼ inch tape recording, Fairchild Pic-Sync. Six cutting rooms, air-conditioned. Studios air conditioned. 16mm magnetic recording; 35mm magnetic reproducer for transfers; 16mm and 35mm interlock facilities; 16mm and 35mm editorial facilities.

SPECIAL SERVICES: Foreign language versions. Lip sync dubbing and editing.

REFERENCES: Cunningham & Walsh, Inc.; Good-year Tire & Rubber Company; Bill Sturm Studios, Inc.; Time and Life, Inc.; State Department.

SLIDEFILM RECORDING



COLUMBIA TRANSCRIPTIONS

A DIVISION OF COLUMBIA RECORDS, INC.
799 Seventh Avenue, New York 19
Phone: CLircle 5-7300

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Alden O. Carlson, *General Manager*

Girard D. Ellis, *Manager, Chicago Office*

William A. Wheeler, *Manager, Hollywood Office*

Carl Reinschild, *Account Executive, N. Y. Office*

Albert Shulman, *Manager of Order Service*

PRIMARY SERVICES: Sound recording studios, matrix processing, manufacturing and shipping facilities for all type recordings located in New York, Chicago, and Hollywood.

FACILITIES: Sound effects, music libraries and special equipment for automatic projection available.

SPECIAL SERVICES: Professional, confidential consultation on all production matters.

REFERENCES: Available upon request.



RCA VICTOR

CUSTOM RECORD DIVISION

630 Fifth Avenue, New York 20
Phone: JUdson 2-5011
Date of Organization: 1929

Branches: Recording Studios Also

Located in Chicago and Hollywood

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

James P. Davis, *Manager*

David J. Finn, *Sales Manager*

Ben Selvin, *Artists & Repertoire Manager*

Bennett S. Rosner, *Advertising & Promotion*

A. E. Hindle, *Chicago Manager*

Richard Bucholz, *Hollywood Manager*

Geoffrey Bennett, *Chicago Sales Rep.*

Ralph C. Williams, *N. Y. Sales Rep.*

(Phonograph Records)

(CONTINUED ON FOLLOWING PAGE 62)

The Firestone Tire & Rubber Company

AKRON 17 OHIO

Mr. Owen Murphy
Owen Murphy Productions Inc.
727 Seventh Avenue
New York, New York

Dear Owen:

Now that the shooting is over and the smoke is cleared away from the battlefield I want to say a little something and tell you how much I appreciate the time that you and your organization spent in producing "You Can Do It Too" and "Get Through It".

Please extend my heartiest congratulations to everyone in your organization on producing the [redacted] that our company has ever made.

Yesterday we showed both pictures in connection with Division Managers and practically all of the Department Managers who were in Akron. They were [redacted] in their [redacted].

Today at the lunch table Mr. Harven S. Firestone, Jr. told me that the picture "Get Through It" is the best picture we have ever produced and yesterday Mr. Thainer, our Vice President in charge of Production, told me that the time picture was the best we have ever produced.

All of our Sales people and the Division Managers were delighted with these two pictures and I know that they will be the highlights of our 1943 Spring Dealer Meeting.

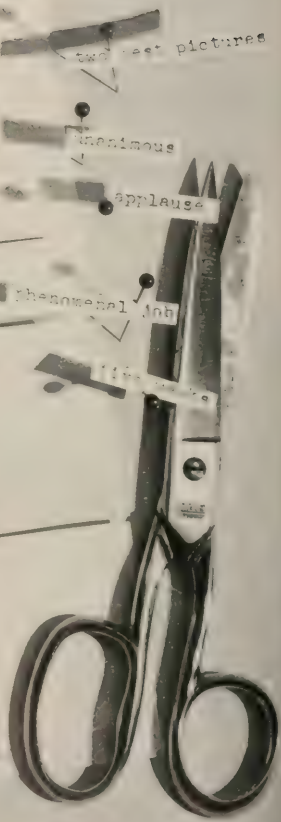
I fully appreciate that normally these pictures should have taken six or seven weeks each to produce and that it was a [redacted] to bring them through in [redacted] as you did. Again, many thanks.

Sincerely,

Chick

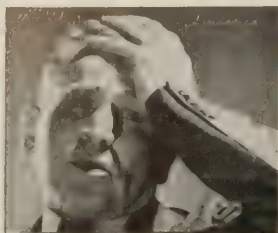
C. E. Ryan

CER:wl



Standout praise from an outstanding company. Letters like these mean a lot to us. They might mean something to you, too.

Owen Murphy Productions INC.
727 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144
DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION



FILM HEADACHES INVITED

Business Firms, Libraries, Advertising Companies, Film Distributors, Etc., Vacuumate Corporation offers quick relief for film headaches

BY TAKING OVER COMPLETE FILM HANDLING PROBLEMS brings to you many services you have urgently sought.

FILM PROCESSING

Vacuumate Corp. gives you the fine Vacuumate Process... the super Vaporate Film Protection against wear, oil, fingerprints, scratches and climatic changes.

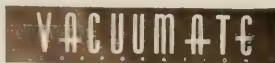
FILM STORAGE

Films are catalogued and stored with us awaiting your shipping instructions... where and when you want them. Our inventory control enables us to tell you in a moment how many good prints are on hand, how many are out... and where.

FILM SERVICING

Films used in the field require inspection, cleaning and repairing and other services upon their return, for reuse. These services are taken care of by our skilled staff and the loss of time occasioned thereby minimized.

If only a single reel or many, Vacuumate will serve you well. Write for information now.



446 West 43rd St., New York, N. Y.

SLIDEFILM RECORDING:

RCA Custom Records: continued
Marjorie B. Tahaney, N. Y. Sales Rep.
(Slidefilms)
James R. Gunnison, N. Y. Sales Rep.
(Transcriptions)

PRIMARY SERVICES: Disc recording and pressing for slidefilms, promotion records and transcriptions.

FACILITIES: Completely equipped recording studios and most modern processing and pressing operation.

SPECIAL SERVICES: Extensive slidefilm music library, complete radio production and script writing services.

REFERENCES: Depicto Films, Inc., The Jam Handy Organization, Ross Roy, Inc., Transfilms, Inc., Wilding Picture Productions.

OPTICAL EFFECTS

★ ★ ★

CINEFFECTS, INC.
115 West 45th Street, New York 36
Phone: Circle 6-0951
Date of Organization: 1939

PRINCIPAL OFFICERS
Nathan Sobel, *President*
Isaac Hecht, *Secretary-Treasurer*

PRIMARY SERVICES: Producer's aids — special effects, art, animation, lettering, inserts, table top photography, 3-D or flat, 16mm-35mm, b/w or color.

FACILITIES: Complete machine shop; three self-contained optical benches, copying cameras: enlargers, etc., for inserts; 12 B&H motion picture cameras; turn table and other mechanical set-ups; three completely equipped animation stands; rotoscope animation equipment.

REFERENCES: March of Time, Pathescope Productions, RKO-Pathé, Warner Pathé, U. S. Navy.

CONSOLIDATED FILM INDUSTRIES
959 Seward Street, Hollywood 38

See complete listing under "Laboratories"

DU ART FILM LABORATORIES, INC.
AND

TRI ART COLOR CORPORATION
245 W. 55th Street, New York 19
See complete listing under "Laboratories"

FRANCIS LEE STUDIOS

479 Sixth Avenue, New York 11
See complete listing under "Animation"

HECLA OPTEEFFECTS

245 W. 55th Street, New York 19
Phone: PLaza 7-3868
William G. Heckler, Owner

RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood 29
Phone: Olympia 8436

Date of Organization: 1928
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Ray Mercer, *Owner*

Morton Stein, *Sales Manager*
James Handschigel, *Head of Optical Department*
PRIMARY SERVICES: Special effects and titles—laps, wipes, miniatures, inserts, animation, trick shots, etc. References on request.

ANIMATION STUDIOS

★ ★ ★

THE CARTOONISTS
100 East Ohio Street, Chicago 11
Phone: SU 7-2755

Date of Organization: 1948
PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Ross Wetzel, *President*
William Langdon, *Vice-President*,
Charge of Production

Roger Sloan, *Vice-President, Charge of Sales*
PRIMARY SERVICES: Complete animation production short of recording and film developing.

FACILITIES: Animation stand with all movements including spins. 16mm and 35mm B&H Camera. Complete editing equipment. Moviola. Slidefilm setup. Still photo equipment.

SPECIAL SERVICES: Limited animation, full animation, slidefilm.

REFERENCES: Leo Burnett, Inc.; Foote, Cone & Belding; Needham, Louis & Brorby, Inc.; J. Walter Thompson; Young & Rubicam.

CINEFFECTS, INC.

115 West 45th Street, New York 36
See complete listing in adjacent column.

FILM-ART ANIMATION SERVICE

1587 Broadway, New York 36
Phone: Circle 6-2426
Date of Organization: Dec. 1951
Neil Sessa, *President*

PRIMARY SERVICES: Animation, creative storyboards, slidefilms, song jingles.
REFERENCES: C&G Film Effects, International Films, Partens Corp., Technical Films, Unifilms.

FRANCIS LEE STUDIOS

479 Sixth Avenue, New York 11
Phone: CHelsea 3-8914
Date of Organization: 1948

PRINCIPAL OFFICERS AND DEPARTMENT HEADS
Francis Lee, *President*

George Kapsis, *Production Manager*
William Turner, *Art Department*
William Heins, *Camera Department*

PRIMARY SERVICES: Motion picture producers' service specializing in: Animation (technical animation and photography), optical printing, special effects, experimental film work.

FACILITIES: One 16mm and one 35mm complete animation stand; still cameras and dark room; cutting and editing room; art department.

SPECIAL SERVICES: Animation production and experimental animation. Have evolved new techniques in animated films.

REFERENCES: Columbia University, Fordel Films, International Film Foundation, Sound Masters, Inc., Van Praag Productions.

KLEIDON ANIMATION STUDIOS

159 East Chicago Avenue, Chicago

GRAPHIC FILMS

1618 North Las Palmas Ave., Hollywood 28

RAY MERCER & COMPANY

4231 Normal Avenue, Hollywood 29

SPINN & ASSOCIATES

623 South Wabash, Chicago
Phone: WE 9-7334
Date of Organization: 1932

(LISTING CONTINUED ON PAGE 79)

Long Before Valentino

HOLLYWOOD
Film Enterprises, Inc.

Has Been a
STAR PERFORMER
in the 16mm Film Laboratory Field

*The oldest and most experienced
16mm film laboratory*



Way back
in 1907..

Way Back in 1907 When THEDA
BARA Was a Little Girl
HOLLYWOOD FILM WAS
SERVING MAJOR PRODUCERS

Of all the existing film laboratories, only Hollywood Film can point to a history of outstanding leadership since 1907! In that time, we have developed unexcelled technical ability plus the finest production facilities. Our modern electronic controls eliminate notching, make splicing invisible, provide brilliant sharp definition, and guarantee perfectly balanced color and density prints. Our 46-year "know how" assures you highest quality prints at a price well within your budget. Try us and see. You will be delighted with the results. Send us your NEXT laboratory job.

rite or Phone HO 4-2181



It was 1917
when Theda Bara
starred in
"Cleopatra"



when Rudolph Valentino
captivated the hearts of
women in "The Sheik"

Our COLOR PRINTS

*Are the Closest
to Nature*

HOLLYWOOD FILM ENTERPRISES, Inc.
6060 Sunset Blvd. Hollywood 28, Calif.

HOLLYWOOD FILM
ENTERPRISES, INC.
6060 Sunset Blvd.
Hollywood 28, Calif.

MAIL TODAY

Please send me full information
on your laboratory service, over-
night delivery and top quality
COLOR prints.

Name
Address
City Zone
State

Sales Training on Allen Screws Is Provided in "Hold Everything"

★ *Hold Everything* is the title and theme of a 20-minute color motion picture released by the ALLEN MANUFACTURING COMPANY, originators of Allen Socket Screws.

The sales training film was produced by BAY STATE FILM PRODUCTIONS, and for accuracy the script was prepared in cooperation with Squire, Schilling and Skiff, of New Jersey, one of the leading distributors of Allen Screws.

Many users of the product permitted reproduction of their trademarks, enabling the film to show typical applications in support of its three aims: To describe the reasons why industrial distributors carry the sponsor's line; to point up the differences between socket screws and other types of fasteners; and to illustrate why Allen thinks its own screws are best.

Business film users may obtain the film for sales training programs, or further information, from the sponsor's Sales Department, Hartford 2, Conn.

McCulloch Motors Releases Film on Use of Fire Fighting Equipment

★ *Standing By*, a 10-minute color film on fire fighting has been completed by McCulloch Motors Corporation, Los Angeles. Made in cooperation with the Inglewood, California Fire Department, using the portable McCulloch 7-hp. fire pump, the film shows fire to be man's friend as well as his worst enemy in the destruction of property and resources. It is available through McCulloch dealers to farm, logging and municipal organizations, particularly in rural areas where standard fire-fighting equipment is not readily available.

"America Eats Out" Tells Story of 4th Largest Retail Business

★ The story of the restaurant industry, fourth largest retail business in America, is told in *America Eats Out*, a color film sponsored by the National Restaurant Association, American Restaurant Magazine, and Restaurant Magazine.

The producer was Olympus Film Productions, Inc., a newly acquired subsidiary of the Crosley Broadcasting Corporation, formerly Bert Johnson Productions. The script was prepared in cooperation with the University of Chicago School of Business, and the film is tailored for showings to sales personnel, advertising agencies and other interested groups. Distribution is handled by Ahrens Publishing Company and American Restaurant Magazine.

The Commercial Newsreel

NEW SPONSORED FILM PROGRAMS OF THE CURRENT PERIOD

Byron Releases Civil Defense Film on Emergency First Aid

★ *Emergency Action to Save Lives*, a potential aid to people interested in industrial safety and first aid, has been released by Byron, Incorporated in cooperation with the Federal Civil Defense Administration.

Designed to show the average American "what to do" and "how to do it" in the event of an emergency mishap, the 10-minute film offers instructions in on-the-spot first aid. Phases of the film depict how to provide effective treatment for shock, intensive bleeding, burns, broken bones, suffocation, and moving the injured.

Color or black and white sound

prints are available through United World Films and Byron, Inc.

Resin's Use in Wood Industries Is Shown in New Reichhold Film

★ The use of various resins in the plywood, wood waste and furniture industries is shown in *Resin and Wood—Permanent Partners*, produced by Reichhold Chemicals, Inc.

Filmed in the Northwest and Southwest, the 20-minute color film covers methods of making several kinds of plywood. The story starts with falling trees and ends with the finished products.

Prints are available for group showings from Reichhold Chemicals, Inc., 630 Fifth Avenue, N. Y.

Western Pine Association Films Documentary Story of Wood

★ The story of wood from its growth through harvest, manufacture and utilization, is told in *The Bounty of the Forest*, produced in color by the Western Pine Association.

Filmed in the 12-state western pine region, the motion picture gives a detailed account of logging operations, manufacture in mills, and a step-by-step story of the utilization of wood in building a home. It identifies many of the west's trees, showing the different uses to which they are put, and pictures and describes the Western Pine Association research laboratory in Portland, Ore.

The film is available to lumber dealers, manufacturers and other interested groups for one-way postage charges from the sponsor, Yeon Building, Portland 4.

New Atlas Powder Company Film Casts New Light on Blasting

★ Blasting, once an instantaneous operation, is shown to be an orderly and controlled sequence of events in *The Inside Story*, produced for ATLAS POWDER COMPANY by UNIFILMS, INC. The 15-minute film uses unusual photographic techniques to show how modern methods make blasting closely adaptable to the type of rock, the surroundings, and the specific result desired.

The principles of blast detonation are explained together with the virtually universal practice of millisecond delay blasting, and a new refinement of that technique known as the alternate velocity method. Some of the most revealing portions of the film owe their clarity to the use of a "machine-gun" still camera.

This technical film is available from Atlas offices for showings before mining, quarrying and construction engineers at company meetings or in professional society sessions. Where more complete discussions are desired, *The Inside Story* may be supplemented with slidefilms showing special types and methods of blasting in sequence pictures.

Reid Roy Completes Short Film on New Cutler Hammer "Stacker"

★ A one reel motion picture was recently completed by REID RAY FILM INDUSTRIES, INC., depicting a new machine developed by Cutler Hammer.

Called a "stacker," the new product is said to provide a more efficient method of sorting, counting and stacking newspapers for distribution.

Since 1916...

DE FRENES

Company

1909 BUTTONWOOD STREET • PHILA. 30, PA.

RIITTENHOUSE 6-1686

Producers of Fine Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND



SYSTEM

to show the mechanical operation of the "stacker" should make the film an effective tool for demonstrating the machine.

NEW SLIDE FILMS

Trade Magazine Sponsors Sales Slidefilm for Garment Industry

★ **CORSETS & UNDERWEAR REVIEW.** Industry trade magazine, has produced a 15-minute slidefilm to show salesgirls how to help a customer choose a girdle or brassiere correctly. Entitled *Fitting Facts That Make Sales*, it was previewed during Corset Market Week at a special breakfast for buyers and merchandise managers.

The magazine-produced film presents basic facts and techniques of professional fitting and selling. Photographs taken in one of New York's busiest corset departments are combined with charts and drawings to bring to life the "how-to" information.

Prints of the film and a complete script to go with it are available for sales training at a nominal charge direct from the sponsor.

Florist Council Signs Sarra To Produce Story of Flowers

♦ The Florist Information Council, through its advertising agency, Bozell & Jacobs, Inc., has signed Sarra, Inc., to produce a color sound slidefilm on the story of flowers.

How flowers are used to express unspoken sentiments will be the second message of the film. It will be shown nationwide to women's clubs and similar audiences.

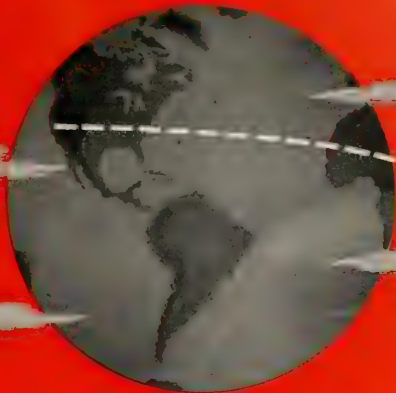
The script was written by Helen A. Krupka of Sarra's creative staff, and the 15-minute film will be produced under the supervision of Joseph G. Betzer, director of film planning, and Harry W. Lange, production manager of Sarra's Chicago studios.

McCall's Patterns' Offers a Visual Package for Teen-Agers

♦ McCall's Patterns has announced a new package for home economics classes encompassing a 40-frame color filmstrip, a 15-page script, a body measurement chart for each pupil, a good grooming chart and a personal wardrobe survey chart.

Produced in cooperation with the Institute of Visual Training, New York, the filmstrip illustrates the three figure types most common among teen-agers, shows the right and wrong ways of dressing each type, and presents 20 fashions in pattern and fabric combinations for teen-agers.

The package sells for \$4.50 from the Institute of Visual Training.



THE WORLD LOOKS TO HOUSTON- FEARLESS FOR MOTION PICTURE EQUIPMENT

Wherever motion picture cameras roll, you'll find Houston-Fearless equipment. For complete camera mobility in the studio and on location... for maximum efficiency and dependability in the processing lab... it's Houston-Fearless the World over.



Write for information on specially-built equipment for your specific needs.

The
**HOUSTON
FEARLESS**
Corporation

• DEVELOPING MACHINES • COLOR PRINTERS • FRICTION HEADS
• COLOR DEVELOPERS • DOLLIES • TRIPODS • PRINTERS • CRANES

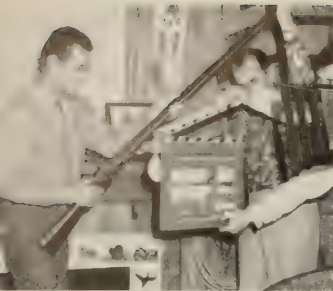
11801 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"

FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"

♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.



Actor Tim Holt stars in new TV series "Shooting Straight" now in production at Princeton Film Center (see below).

Tim Holt Will Star in Series of Educational Western TV Shows

♦ Tim Holt has been signed for a new television series, with a "western flavor" without the "blood and thunder" approach, being produced by THE PRINCETON FILM CENTER, INC. in cooperation with THE NATIONAL RIFLE ASSOCIATION OF AMERICA.

"Viewers of all ages are becoming more discriminating in selecting television fare," said Gordon Knox, Film Center president, "and our new series is geared to what we consider a happy combination of education and entertainment." He called it an effort to bring children and their families wholesome, educational television that retains much of the popular "western" idea.

Holt, son of the late star, Jack Holt, and veteran of 100 Hollywood motion pictures, is co-director of the series with John Capis. Production is underway, and previews for prospective sponsors are scheduled for July.

ABC Documentary Show Features Allegheny-Ludlum "Shining Heart"

♦ ABC-TV's new weekly dramatic documentary series, *Better Living Television Theatre*, had its premiere Sunday evening, June 21, with the film story, *Shining Heart*, starring Donald Woods.

A pictorial view of the various uses of steel, *Shining Heart*, presented Woods as the public relations director of a steel company who seeks means to illustrate the many purposes steel serves.

Preceding the drama a panel discussion was held, headed by Mr. E. J. Hanley, president of Allegheny-Ludlum Steel Corp., which brought viewers further insight into the story of steel.

Shining Heart, on TV, was a version of the film produced last fall by Mode Art Pictures from an original story by Oveste Granducci.

Highlighting the part played by

TELEVISION in the NEWS

Notes and Comment on New Programs for Video

American Industry in the community, *Better Living Television Theatre* is presented as a public service by the American Broadcasting Company.

Kling Studios Signs Victor Borge For Crosley Prod. Announcement

♦ FRED A. NILES, vice-president in charge of motion pictures and television for KLING STUDIOS, INC., has announced the signing of Victor Borge to star in *The Crosley Concerto* sponsored by the Crosley Division, Avco Manufacturing Corporation.

The film, currently in production in Kling's Chicago studios, was designed to present Crosley's new 1954 line of television models.

RCA Victor Produces Picture For Promotion in New TV Areas

★ *Television*, a 10-minute film designed specifically for use in new TV market areas, has been produced by RCA Victor and shipped to the company's distributors.

The purpose of the film, according to J. M. Williams, advertising and sales promotion manager for RCA's Home Instrument Department, is to point up the quality and diversity of today's television programs.

To give a quick cross-section of what TV offers, the film incorporates scenes from different types of programs. Continuity is provided by the comments of Dave Garroway, the narrator.

Actor and Newscaster Star in 2 3-minute Films by March of Time

★ Conrad Nagel and Lowell Thomas are the stars in two three-minute film trailers produced as a public service by MARCH of TIME, filmmakers for the 1953 United Community Campaigns. The announcement was made by the Community Chests and Councils of America, and the United Defense Fund.

In *The American Scene*, actor Conrad Nagel draws an analogy between the mutual helpfulness of pioneer times and today's way of helping one another "the united way" through contributions to Community Chests and United Funds.

Newscaster Lowell Thomas speaks for the United Defense Fund in *Operation Defense*, which documents the need for USO clubs and camp shows and other services provided by member agencies of UDF.

Both trailers were directed by March of Time's Jack Alexander especially for theatre and television showing by the nation's 1700 Community Chests and United Funds this fall.

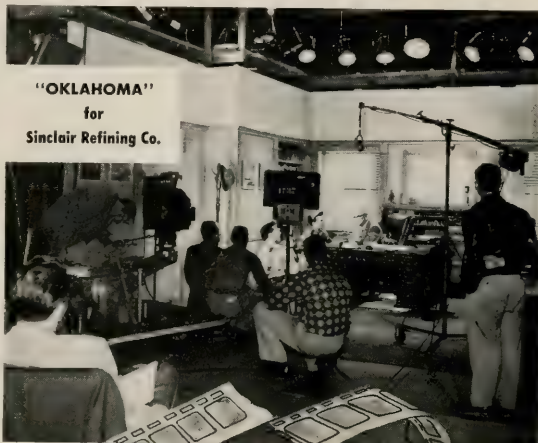
Foley Doing Feature Sequences

♦ GEORGE F. FOLEY, INC., New York producer of business and television films, has signed with Cite Films, French film company, to produce American sequences for *Public Enemy No. 1*, said to be the first foreign film to go on location in New York. The picture is a French satire on American gangsters starring Fernandel with Zsa Zsa Gabor. The principal shooting in New York will be in subways and on Fifth Avenue. Some location shooting will be done in Northern New Jersey and in Connecticut. There will be sound tracks in three languages—French, Italian and English.

The Foley company is also presently engaged in making a series of filmed television shorts for United States Coast Guard recruiting.

Marathon's Helicopter Short

♦ A new film on the use of helicopters in atomic warfare is about to be released for theatre and television showings by Marathon TV Newsreel. The new 12½ minute film, *Airhead*, was produced in co-operation with the Department of Defense, the U. S. Marine Corps and Sikorsky Aircraft. It shows Marine Corps use of helicopters in beachhead operations. Some scenes, never before seen by the public, will depict the application of "vertical envelopment," a technique directly resulting from research in atomic warfare.



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producers for over a
quarter-century**

Slide films • Motion pictures • Films for TV

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**New Government Film Catalog
Available from United World**

♦ A 94 page educational film catalog has been released by UNITED WORLD FILMS, INC. Completely re-edited from former editions, the 1953-54 catalog lists 2,700 films and filmstrips produced by 22 different agencies of the Federal Government. United World, the official distributor for U. S. Government films, has just completed an initial mailing of 7,500 catalogs to industrial and educational film users.

Each film and filmstrip is described and classified in addition to having running time, color notation and purchase price. A subject index of 210 different classifications has been included for the first time. A three column title index covers nine pages. A table of contents lists the 22 producing agencies, and numerous sub-headings within the catalog make for quicker and more accurate identification of a desired subject.

Dr. Seerley Reid of the U. S. Office of Education did the editorial work for the giant catalog and introduces the films with a message on the inside front cover. Thirteen large photographs head the major sections of the book.

Libraries, schools and industrial training directors may obtain free copies of the catalog from United World Films, Inc., 1445 Park Avenue, New York 29, N. Y.

**Promoting Your Sales With
Economic Custom Records**

♦ RCA Victor's Custom Record Sales Division has been telling the business world that the spoken word (on records) is a better salesman and attention-getter than printed direct mail material. Brochures were sent out this month enclosing seven-inch discs which let the spoken word tell RCA Victor's story. Side one on each record tells the value of sound in promoting sales, while side two deals with records as premiums and as sales builders.

Ida for promotion-minded film producer: Record an interesting part of the narration from one of your best films. Send out a hundred or so little discs to good prospects suggesting a full screening. It might attract a lot of attention — people don't pitch records in the wastebasket along with other piles of direct mail.

Copies of the brochure and sample disc may be obtained on your company letterhead request addressed to RCA Custom Record Sales, Dept. E-50, 630 Fifth Ave., New York 20, N. Y.



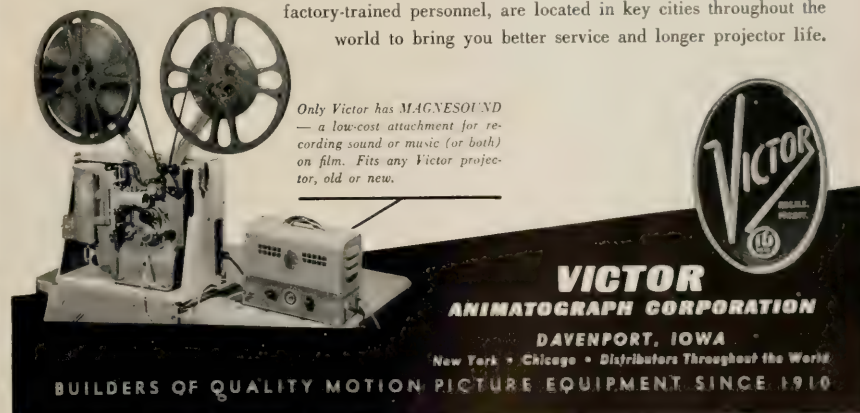
'ROUND THE WORLD
YOU'LL FIND DEPENDABLE

VICTOR
SERVICE

**VICTOR
PROJECTORS
STAY YOUNG LONGER**

When you buy a Victor Sound Projector, you can confidently look forward to *extra* years of trouble-free performance. So many Victor owners point with pride to projectors purchased as long as 15 or 20 years ago which are still in first-class operating condition.

There are several important reasons behind Victor dependability. First of all, Victor pioneered in 16mm — and for more than 40 years has devoted its time and effort almost entirely to the development and improvement of motion picture projectors and service. Victor Service Centers, staffed with factory-trained personnel, are located in key cities throughout the world to bring you better service and longer projector life.



Only Victor has **MAGNESOUND** — a low-cost attachment for recording sound or music (or both) on film. Fits any Victor projector, old or new.

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ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA
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BUILDERS OF QUALITY MOTION PICTURE EQUIPMENT SINCE 1910

THE BUSINESS EXECUTIVE'S GUIDE TO AUDIO AND VISUAL PRESENTATIONS

♦ U. S. and Canadian business, large and small, turns to the pages of **BUSINESS SCREEN MAGAZINE**, for accurate and informative data on all modern forms of audio and visual communication. *More*

pages of features, news, equipment data and case histories in every issue . . . more advertising of products and service. That's why the buyers look to BUSINESS SCREEN as their preferred market place.

Along the Production Line



SCRIPPER AT WORK: Charles (Cap) Palmer, top creative hand of many sponsored films, uses tape recorder and sound projector to check current assignments for International Harvester; Socony films.

M. J. Rothenberger Is New Manager of Kodak's Hollywood Laboratory

♦ Appointment of M. J. ROTHENBERGER as manager of EASTMAN KODAK COMPANY's Hollywood processing laboratory has been announced by IVAR N. HULTMAN, vice president and general manager of Kodak Park Works.

Rothenberger, who is replacing B. J. Burns for reasons of health, joined Kodak in 1922 and has been assistant manager of the company's Chicago processing Laboratory.

* * *

Bovey Films in Production On Color Film on Greater Boston

♦ MARTIN BOVEY FILMS, of Chelmsford, Mass., has begun work on a new color film of the Greater Boston area. The picture is being sponsored by the Convention Bureau of the Greater Boston Chamber of Commerce and will describe the tourist attractions of Boston.

The Bovey company is currently completing two color films for the Ashaway Line & Twine Manufacturing Company, called *Knight on the Broadhead* and *Hewitt on the Neversink* (and Lewis Carroll couldn't have picked more tantalizing titles). These exciting little films of trout fishing on two famous Eastern trout streams show the fishing skill and technique of two of the country's best known anglers.

* * *

Medical Film Guild's Studio

♦ THE MEDICAL FILM GUILD, LTD., has opened new studios for film production at 506 West 57th Street, New York. Twelve permanent sets suitable for production of medical motion pictures are a feature of the film center. They include a corner of a retail pharmacy, an operating room for minor surgery, doctor's reception room, dental office, and others.

Busy Slidefilm Schedule at Transfilm's New York Studio

♦ The house is full of new slidefilms at TRANSELFIL INCORPORATED this month. Four, on sales training, are in production for the Appliance Division of General Electric. The Carrier Corp. is getting two sales promotional pictures on air conditioning. *Management Development* is the theme and title of a 130 frame slidefilm for Esso Standard Oil Company, and Landers, Frary & Clark, makers of Universal household appliances, are sponsoring a sales promotion film for showing to distributors.

Wayman Robertson Is Appointed Sound Engineer at Kling Studios

♦ The appointment of WAYMAN R.

ROBERTSON as chief sound engineer for KLING STUDIOS, INC. has been announced by FRED A. NILES, Kling vice-president and director of motion pictures and television.

Mr. Robertson has worked as a sound engineer for Paramount Pictures in New York and Chicago for the past 20 years, and prior to that he was with the National Broadcasting Company.

Kellman Productions Names Marshall Lewis Ad Manager

♦ MARSHALL G. H. LEWIS, formerly with the Pep Boys, has been named director of advertising and public relations for LOUIS W. KELLMAN PRODUCTIONS, a division of News Reel Laboratory, Philadelphia.



COLOR SPECIALIST Margaret Gunst of J. Arthur Rank's Denham Labs in England was recent guest of Clifford Potts, president of Fardel Films, who has special technique for making color release prints.

Sarra Starts Shooting Off-Job Safety Film for National Council

♦ *When The Whistle Blows*, new safety training film being produced for the National Safety Council by SARRA, INC., is scheduled to go before the cameras this month. Location sites now are being selected, and casting is taking place.

Designed for showings to industrial audiences, the film deals specifically with off-the-job safety during the frantic rush periods when a worker hurries to his job and when he leaves the job to return home again. The dash for the bus... the daily struggle against traffic... the hazards of the parking lot... these are some of the many safety problems which will be illustrated.

The 10-minute film will be produced both in 16mm motion picture and 35mm sound slidefilm versions. Supervising preparation are Charles Alexander, manager, and Roy Benson, assistant manager, of NSC's industrial department.

The film was written and will be directed by Wayne A. Langston of Sarra's creative staff. Production of the film is under the supervision of Joseph G. Betzer, Sarra director of film planning, and Harry W. Lange, production manager.

Princeton Film Appoints Henning New Production Control Manager

♦ PETER HENNING, formerly in charge of the Information Services, United States Allied Commission to Austria, has been named Production Control Manager of THE PRINCETON FILM CENTER, INC.

Henning spent four years in Vienna supervising all motion picture production for the U.S. forces in Austria. Prior to going abroad, Henning operated the Wyman Press Bureau, a motion picture counseling service in New York City.

have
you
lost
something?

Do your color prints only

faintly resemble the original?...

Those brilliant hues can be

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that brilliance again

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Send for our brochure on what
scene-for-scene color correction
means to your production.

New Brumberger Slide Carrier Will Show Single Stereo Frame

• A new carrier for Brumberger slide projectors permits the projection of a single frame of stereo slides without separating the pair. Any standard stereo binders may be used.

While the scene is not projected in 3-D, it is blown up on a screen, providing new color and detail. Called the No. 126 carrier, it will permit business to use stereo slides for group showings, while still allowing non-stereo slides to be shown on the same projector, using another carrier.

The carrier retails at \$83.95. Brumberger projectors, starting at \$59.50 with one carrier, are described and illustrated in the new Brumberger catalog C-3, available by writing Brumberger, 34 34th street, Brooklyn 22, N. Y.

Neumade Products Introduces New 16 and 35mm Film Synchronizer

• The "Synchromaster" film synchronizer brings to industry a synchronizer meeting the requirements of 16mm, 35mm and television technicians according to OSCAR F. NEU, founder and president of NEUMADE PRODUCTS CORPORATION.

The new product was introduced for the first time at the 73rd convention of the Society of Motion Picture and Television Engineers in Los Angeles. It is the latest addition to the Neumade line of film accessories.

Models are in production and available from stock with two, three and four hubs for 16 and 35mm. Assemblies containing five, six or more hubs will be assembled to order. Combination machines will also be available for matching 16 and 35mm frame for frame while recording frame and footage for both types of film.

All Neumade "Synchromasters" are available from Neumade dealers throughout the world.

Stock Footage for Pictures

• TELENWS is calling attention to its stock footage library of six million feet of film maintained at the company's New York office at 630 Ninth Avenue.

Thousands of feet a day on "almost every conceivable subject" go into the vaults for later use in educational, business, television and feature films. Telenews says, "Can a pyramid sell your product? Need footage of the beach at Waikiki, a raging fire or a busy street? You name it, we've got it."

Virginia Dillard, chief librarian, has all the rates, and can locate almost any subject quickly in the big cross-indexed catalog.

ARRIFLEX 35 MODEL II

The Ideal 35mm movie camera for TV Newsreel, Industrial, Travel and Scientific Motion Picture Photography.

FAMOUS ARRIFLEX FEATURES:

- Reflex focusing through taking lens, even when camera is running.
- Bright erect image finder, 6½ x magnification.
- "Follow-focus" without assistant.
- No parallax or other finder problems.
- Full frame focusing and viewing.
- 3-lens turret.
- Quick change geared film magazines (200 and 400 feet). No belts to connect.
- Variable speed motor built into handle.
- Tachometer registering from 0 to 50 frames per second.
- Compact, lightweight.
- Equally adaptable for tripod or handheld filming.
- Easily detachable matte box-filter holder.

3-D

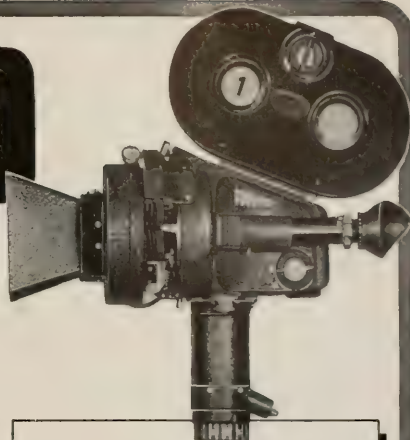
3-DIMENSIONAL CINEMATOGRAPHY

is one of the greatest contributions to the advancement of movie making. Its rapidly growing popularity is sure evidence of its destined success and acceptance wherever movies are at work.

No camera is better suited for stereo adaptation than is the Arriflex 35, known everywhere for rock steady pictures . . . every frame in precise register. It is the least expensive camera in the field, the lightest in weight, it easily couples to synchronomotor, and in every other way it is the simplest and most economical way to 3-D movie making.

Available at leading dealers.

Write for literature and price list.



COATED LENSES in ARRIFLEX MOUNTS

28mm f/2 Schneider Xenon*	90mm f/3.5 Kilar
50mm f/2 Schneider Xenon*	135mm f/3.8 Kilar
75mm f/2 Schneider Xenon*	150mm f/3.5 Kilar
	300mm f/5.6 Kilar
*With Follow-Focus Grips.	400mm f/5.6 Kilar

ORIGINAL ARRIFLEX ACCESSORIES

LENS EXTENSION TUBE for close-up filming and cinemacography

HI-HAT for mounting Arriflex 35 on standard tripods

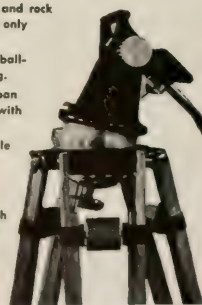
SHOULDER-POD for vibration-free, hand-held filming

BATTERY — 16 Volt, lightweight, non-spill, with carrying case and shoulder strap

BATTERY CHARGER

THE NEW ARRIFLEX 35 TRIPOD

- Sturdy, rugged and rock steady. Weighs only 19 lbs.
- Large universal ball-joint for leveling.
- Velvet smooth pan and tilt action with separate locks.
- Extra long handle for under-arm control.
- Spirit level.
- Can be used with all professional cameras.
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services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 7064 Sheridan Rd., Chicago 26. Write today—don't delay!

(CONTINUED FROM PAGE 45)

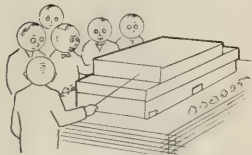
rather than by relaying separate instructions to each one.

Every conference leader has been faced with the problem that certain concepts or terms are used differently by different people and are entirely unknown to some people. The much needed clarification or definition can be provided by use of a good filmstrip, some slides, or the opaque projection of a photo or a few lines of printed terminology from an authority in the field.

Many times a conference leader prefaces the group discussion by an informational lecture. A good film, filmstrip, record, tape recording or even a radio or TV broadcast can give more information for the same purpose.

Conference leaders in every field are dealing with certain broad areas. Human relations, safety, the psychology of getting along with people, interest in world affairs, etc., are universal concerns. These leaders can avail themselves of a wealth of carefully produced films and filmstrips which inculcate better thinking and reasoning among the conference group and prove beyond doubt that "one picture is worth more than a thousand words." Many leaders are not able by themselves to handle such abstract matters.

Where the conference leader is interested in stimulating suggestions, he can present the basic facts necessary to stimulate discussion by either flashing them via prepared slides, or by the showing of a factual filmstrip, or the preparation of a scale model of the locale or area



which provides the background for the problem.

TRAINING FOR LEADERSHIP

♦ Training of the conference leaders has always been a stupendous job. Today this can be simplified and unified by using audio-visual techniques such as recording machines, films on diction, poise, and leadership: slides listing qualifications; and overhead projectors for noting suggestions to trainees. These resources should similarly be made available to the trainees for study and concentration on the major points. The preparation of a good set of slides will do more than a

A-V CONFERENCE TECHNIQUES

long series of lectures to bring home the important facts to these trainees. When the same trainees then take over the conference leadership on their own for the first time, a playback machine will afford them an excellent opportunity for self-analysis and improvement.

INTEGRATING REGIONAL MEETINGS

♦ When a large conference is planned to follow up a series of regional or sectional conferences, it is often desirable to use the taped record or photographs, slides, or films based on some of these regional meetings for the purpose of integrating the various representatives meeting in

the large group. Conversely, with the introduction of magnetic tape on film, an individualized sound track for a small group may be taped on a motion picture used in the training or educational development of a large group.

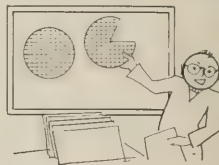
Chain-of-command meetings, or foremen conferences face the need for types of aids by which discussion, information, and results can be transmitted from one group or one meeting to another. Here the effectiveness of the tape recorder, magnetic tape on film, filmstrip, charts, slides and other techniques can all be employed. The specific purpose and amount of time allowed

will determine which is most desirable.

Every conference leader bucks the unpleasant effects of the existent grapevines. We must, therefore, bear in mind the assistance that some of these audio-visual aids can be if they are projected or distributed before a planned conference, or as a follow up, for dispelling rumors.

From the communications viewpoint, the use of status symbols has marked value, i.e., symbolic of the conference leader, is the desk or phone or name plate that stands before the group and influences its reaction to the entire conference policy set forth.

In instances where an entire new policy is to be presented, the charts or graphs taken from the literature



prepared in support of such a policy may be blown up to show in simple form the precedents behind it.

Where job assignments have resulted from a conference, a purposeful film should be a follow up to the conference to eliminate lack of understanding, and reluctance. If no film can be found, slides may be prepared for this purpose. Details of the assignment may be clarified in the same way.

USING SPECIFIC TOOLS — 1

♦ A conference of executives may decide to prepare material indicating the nature of the work they expect employees to perform. Far more desirable than presentation of a printed list, would be the showing of a filmstrip or film prepared from such a list. Scale models and dioramas are dynamic for explanations of this sort. With business firms spending substantial amounts to write all kinds of directives to employees, the cost of preparing these would be far less in terms of effectiveness.

Very often, the participants are people of equal rank where the lecture method has a negative effect:



"Exploring Your Total Audience Potential" report available to business film sponsors upon request.

dynamic films incorporated

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The Biow Company

wanted to make a series of television commercials on a nationally known drug product.



Television Advertising Associates, Incorporated

wanted to film a national sales program for television.



The Joseph Katz Agency

wanted to prepare filmed introductions to their weekly television show.

motion pictures
for Television
and Industry

... they all chose
dynamic

therefore, desirable visual aids can be pre-planned and used to demonstrate techniques designed to assist each conferee, including any particular aspect of the job he is to handle.

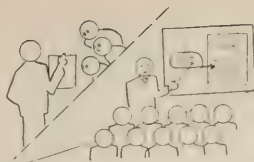
USING SPECIFIC TOOLS — 2

♦ In a guided conference, a set of slides which are easily prepared, or opaque projected drawings, or sketches will summarize the points of agreement. If there is a follow up meeting or conference, a set of 2 x 2 slides, a filmstrip, or a short film can be produced and projected for this precise purpose. It gives a validity and reality to the agreed upon points, that a statement will never make sufficiently vivid to the assembled group.

There are informational conferences which are not aiming at pre-determined conclusions and which can be motivated or clarified if they are begun with a film.

PRINTED OR VISUAL AGENDA?

♦ In every field, the conference of today is a flexible situation. Therefore, the mimeographed agenda is less satisfactory than the projected agenda. A set of slides prepared to flash the agenda for group viewing focuses attention more positively than a printed agenda. Also, any one of these slides can be projected again for review purposes. The overhead projector may be used for this purpose. Then the agenda can be added to and changed when deemed necessary. If the conferees are asked to jot down such changes or additions on printed agenda, their notes may differ in context. Sometimes adjournment of a conference is necessitated by lack of time before



each problem is covered. Here again, the use of slides for the agenda makes them available for continuation whereas mimeographed or printed sheets disappear. Again, if notes have been made at Part 1 of the Conference, these can be referred to at Part 2 on the overhead projector for group viewing.

Important data can be easily noted on a pad and projected on the overhead projector so that the notes can be read and interpreted by each conferee, rather than asking the secretary to review points by referring back to her minutes. Since this can be done in the dark, while the film or filmstrip is being viewed, it is a more satisfactory way of bringing the notes to the attention of the group than jotting the same points on a blackboard. When the agenda includes a series of problems, this type of memo for keeping pertinent points in the foreground is doubly valuable, and avoids confusion.

USING SPECIFIC TOOLS — 3

♦ The use of magnetic tape recording for verbatim note taking is today superior to written transcription. It can be erased and edited when necessary and is not prohibitively expensive. From the tape a technically correct written record can be prepared at leisure, if it is desired, with proper headings, sub-

(CONTINUED ON PAGE 72)

**AN ANNOUNCEMENT OF IMPORTANCE
TO U.S. AND CANADIAN INDUSTRY!**

PYRAL

**AND ITS WORLDWIDE LICENSEES
ARE NOW EQUIPPED TO PROVIDE**

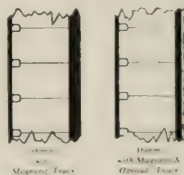
Magnetic Striping for Overseas Versions of Motion Pictures

• Foreign versions of any motion pictures can now be released in the languages or dialects of principal countries throughout the world, wherever their distribution may be beneficial to the sponsor or producer.

Magnetic striping facilities have been established on a worldwide basis by Pyral of France. Services of native commentators and faithful translation within the countries to be served are available together with the economical and highly effective method of sound striping. These sound tracks may be added to existing optical prints or on silent versions.

Aid to Export Sales

This Pyral service is a definite asset to increased export sales through more effective demonstration films. The sound striping equipment which is precision-made by Pyral, is already operated by Pyral's licensees throughout the world.



*Airmail Your Inquiries or Cable "Dispyral Paris"
for Further Information and Film Estimates*

PYRAL

MAGNETIC SOUND SERVICE

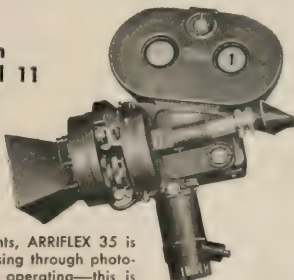
2 RUE BERANGER . PARIS (3^e) . PHONE TUR. 62-62 & 63

ARRIFLEX

**35mm
Model 11**

**A TRULY GREAT
CAMERA for TV,
Newsreel and
commercial films**

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.



Equipped with bright, right-side-up image finder, 6 1/2 x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 30 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine.

FRANK C. ZUCHER
CAMERA EQUIPMENT CO.
1600 BRADSHAW NEW YORK CITY

Write for free folder.

WORLDWIDE



SOUND

headings, etc. For those members who may, of necessity, be very late, or even absent, the taped record may be preserved and played back. In fact, in some instances, the leader is unavoidably absent for part of the discussion and can have this brought to him on the recording machine. In cases where he is not present to



start the meeting, his introductory message may be recorded. Also, there are official messages which can be brought to the group in this manner. At times, the radio or TV broadcast is involved in this type of presentation, particularly with community groups, or in regard to human relations.

In considering using phonograph records instead of tape, we must realize that while the initial cost of the recording is higher, they may be more lasting and can be distributed as a conference follow-up. After the initial expense, copies are not extremely high.

SPECIFIC TOOL: Public Address System

♦ The public address system should be adopted as part of the conference machinery in a large organization. It can preface the meeting, or perhaps follow it up, with on the spot, last-minute changes. Also, in training leaders, it affords opportunity for try outs in informal situations.



Sometimes the need for bringing the same day's news to the attention of the assembled conferees can be accomplished best by flashing the actual newsprint via an opaque projector. The bringing in of a radio for a pertinent and timely broadcast serves much the same purpose. Projecting via the opaque a ready made chart from a book saves the need for preparing a chart on the same subject, which may not even be so good.

SPECIFIC TOOLS: Chart and Flannelboard

♦ Large charts are used very effec-

A-V CONFERENCE TECHNIQUES

tively, as are flannelboards, in the conference. They are transportable and can be used over and over again. The highest standards of clarity and aesthetic appeal should be applied to their preparation and they should be kept in a size that is portable and able to be set up for a good display. A chart that is planned to show structure or organization should have one main idea at a time. Graphs are excellent for



statistics and are quite dramatic if we remember to make them as intelligible as possible.

SPECIFIC TOOL: Plant Tour

♦ Just as the field trip is effective in educational systems, a plant tour is visual instruction on the industrial level. The assistance of maps in setting geographical scenes must not be overlooked. Also, in providing material for the projectors or the blackboards, sometimes a symbol will give clarity beyond many words.

The ever growing use of puppet dramatizations for solving unsatisfactory situations carries with it none of the sting of personal reminders and rebukes. It can be as effective for adult meetings as for children's assembly programs. Sim-

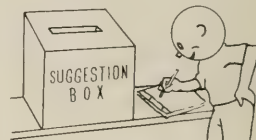
ply made puppets serve the purpose well. The dramatization of sales techniques is another version of this method. At times, live dramatizations may be arranged. This is a combination audio-visual technique that has proved its value to psychologists, educators, and the army. It gives information, creates understanding, and releases inhibitions. Sometimes, it need not be prearranged, but can be ordered spontaneously when members present have a point they want to get across at the moment.

In some instances, using the pictograph technique simplifies complex situations. Also, it is more cheaply produced than some of the other visual aids, and is quite dynamic. It consists of simple drawings and a few accompanying words, much on the order of some of the cartoon narratives. It is not to be overlooked in considering available media.

The use of a questionnaire is an intelligent and legitimate preliminary aid before a conference, or a useful follow up to poll effectiveness. Again, the format and appearance brings a reaction, possibly an eagerness, or perhaps an unwillingness to answer it. The questionnaire must be attractive, clear, and preferably one that needs only checks in boxes, or under columns for completion.

Use the Suggestion Box

If a really effective suggestion box is designed to assist conferences, it should be made easily visible with



paper and pencil available. Making suggestions should become a desirable activity. At conference time, the written suggestions can be projected amid the comfortable anonymity of the darkened room on the opaque projector. This is more desirable than hearing them read, because inflections in the voice bring connotations and interpretations which had not been in the original meaning of the suggestion.

Where conferences are a regular established procedure, a good newsletter can emphasize or remind the conferees of the problems and decisions. Thus the conference becomes a mutually organized program.

Bulletin Boards Can Help

Organizations employing bulletin boards find them excellent visual

HOW IS THE MANAGEMENT UNDER YOU?

How well are your policies and orders carried out by your subordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

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aids when placed in strategic spots, i.e., near the water cooler, the time clock, or the cafeteria. It assists in promulgating the policies that have been formulated at conferences. Posters and bulletin boards may be three dimensional to arouse and hold interest.

For summarization during the course of the conference, an overhead projector is invaluable. We must also remember that the blackboard is a similar aid, and can be used for this purpose.

Tips for Good Meetings

If the conference group is extremely small, it is vitalized by a film or filmstrip. If, on the other hand, the group is large and unwieldy, procedures are simplified by the use of projectable materials, and by tape recording in advance of certain pertinent information. This is a great savings in time. Again, previous conferences can in this way be summarized without interruptions. If important members of the group are absent, the taping of proceedings and photographing of the actual situation will be an apt substitute in bringing the conference to them.

Realia may be brought to the conference in the form of bits of raw material as well as finished products. Even where a film or slide is to be used, these things give a feeling of texture, smell, weight, etc., not conveyed by the photography. If the group is too large to make it practicable to pass such materials from hand to hand, they are frequently readily projectable via the opaque projector, still retaining something of the desired feeling.

Of infinite visual assistance to the speakers and chairman is a large clock at the rear of the room. Other extras for the large group are adequate tags for members, in that they provide for easy recognition, and a feeling of belonging; and

samples and other realia brought in by speakers and well displayed.

There are certain problems which are mutual to all types of conferences, such as people who talk too much. For this, the bringing in of a projectable aid, will create a break in a discussion that has become too long winded and sidetracked, and will offer a jumping off point to stimulate discussion among the more silent members of the conference.

Sometimes, when conferences are voluntary, people are reluctant to attend, or prone to make excuses. This can be minimized by showing them a film on the purpose of the conference, a week or so in advance. With greater understanding, attendance will improve. Even showing of a set of pictures or photos will motivate attendance.

When good communications are established as a result of conferences, both employees and employers recognize their goals, respectively real job satisfaction for the former, and the achievement of maximum production for the latter. With the implementation of the existent conference program by the audio-visual techniques we have mentioned above, comes the establishment of effective communications between employer and employee and the attainment of the desired goals.

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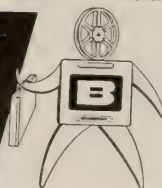
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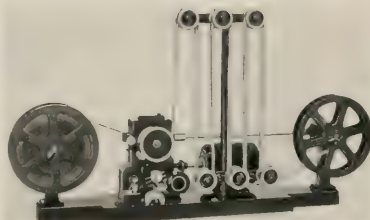
16mm machine prints between the perforations only. 35mm model prints between the perforations or on the outside edge as specified. Both negative and positive films can be numbered.

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U.S. Public Health Service, Atlanta, Ga.

NEW AUDIO VISUAL PRODUCTS

Ampro Corp. Introduces New Model 16mm Projector for Business Use

♦ A new "Premier" model 16mm sound motion picture projector designed for business use has been announced by the AMPRO CORPORATION, Chicago.

Called the Premier "40," it is the latest model in that Ampro series of projectors, first marketed in 1945.

The "40" features Ampro's "lift-out" case construction, permitting the entire projector to be removed, and the case's bottom half to be used as a stand to raise the level of the projected beam, if desired.

The "Dyna-Tone" sound system used in the "40" has a high-fidel-

speaker, cases, 1,600-foot reel, 50-foot cord, and 10-foot power cord is \$579. It is available from authorized Ampro dealers.

Electronic Mixer, Volume Control for Magnetic Film Production

♦ An Electronic Mixer and Volume Control is now available for users of the Filmosound 202 16mm magnetic recording projector according to a recent announcement by BELL & HOWELL. The new accessory unit is said to embody many features previously found only on equipment intended for professional studios, and should make possible the recording of professional quality magnetic sound tracks.

The announcement said a simple but accurate means of mixing sound signals from microphones, phonographs, and tape recorders is provided. Four separate input channels permit their mixed use in any combination. Each channel can be independently operated by controls located on the front panel of the cabinet. The output of all four channels terminates in a single cable which plugs into the microphone jack of the Filmosound 202 magnetic recording projector.

An illuminated volume level meter, calibrated directly in volume units, is said to permit positive setting of the recording level at any time. A set of matching headphones to permit monitoring dur-

B&H Electronic Mixer Unit



Ampro's New Premier "40"

ity amplifier, said to permit full-range theatre-type sound reproduction. A special circuit permits its use as a separate amplifier for public address systems. The 12-inch speaker is of the Alnico-5 type.

Other features include permanently attached, swivel-type reel arms; governor-controlled sound and silent speeds; centralized lubrication; forced air cooling for lamp, amplifier and motor; automatic fire shutter to prevent film damage from heat; and film transport device using three mechanical "fingers" said to provide a smooth performance even with partially damaged film.

List price of the projector, with

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ing recording is supplied as stand-
ard equipment.

Also included in the list price of \$140.00 are two 25-foot extension cables, one for the microphone and one to connect the mixer and projector.

The Electronic Mixer and Volume Control is available now from Bell & Howell dealers according to the manufacturer.

DuKane Announces Production of "Tru-Fidelity" Tape Recorder

♦ Production of a new "Tru-Fidelity" Tape Recorder has been announced by the DuKane Corporation, St. Charles, Illinois. The DuKane engineered mechanism is said to have a minimum of moving parts and the quality, dura-

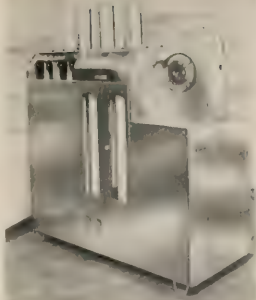


DuKane Tru-Fidelity Recorder

bility and facilities required by those who use a tape recorder as a working tool in their professions.

All components of the 39-pound tape recorder are made by DuKane. It is a dual track at two speeds, $7\frac{1}{2}$ and $3\frac{3}{4}$ inches per second with a fast forward of 100 seconds and rewind at 80 seconds for 7-inch reels.

Other features include single tape motion selector, keyboard facility selector, tape counter, "Magic Eye" recording level indicator, tape copying facility, separate inputs for microphone, radio and phonograph, public address system, $7\frac{1}{2}$ watt amplifier, headphone monitoring, and 6 by 9 matched dynamic power speaker. It operates on 105-125 volts, 60 cycle AC, and the professional price is \$299.50.



Houston-Fearless Film Processor

Houston-Fearless Announces New Film Processor for TV Stations

♦ THE HOUSTON-FAIRLESS CORPORATION of Los Angeles has designed a new 16mm motion picture film processor said to meet the needs of television stations. The company announcement described it as processing film "at the rate of 20 to 40 feet per minute to high commercial standards, within the limits of a practical operating budget."

The manufacturer said Model 16R40 film processor automatically develops, fixes, washes, dries and reels 16mm film ready for showing. All necessary equipment is contained in the compact cabinet.

Any competent persons should be able to operate the processor, even on a part time basis. The machine is always ready for use because an automatic refrigeration unit maintains the proper solution temperatures. Light-tight hoods enable the machine to be operated in ordinary light, and only a small darkroom, such as a closet, is required for loading the film in magazines.

All necessary equipment is said to be furnished with Houston-Fearless Model 16R40, including: thermostatically controlled refrigeration, recirculating pumps, replenishing system, air compressor, individual tanks, drains and overflow system, loading elevator, speed control, two magazines, stapler and staples.

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Producers, TV stations, small labs., colleges, photo finishers microfilmers—do it on your own premises—control your production from the start.

BRIDGAMATIC straightline "Add-A-Unit" idea lets you buy the basic machine with stainless steel tanks, then add re-circulation, aeration, refrigeration, replenishment, filtration, etc. as needed. Costs little more than old fashioned, cumbersome slow acting rack and tank methods.

Reversal, 16/35mm and 70mm models, black and white or color are available.

The BRIDGAMATIC Blue Book of users now includes:

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BRIDGAMATIC 216C35, Combination 16/35mm Automatic Developing Machine. Pos., Motion Picture Film. Speed 100' per hour. \$4485

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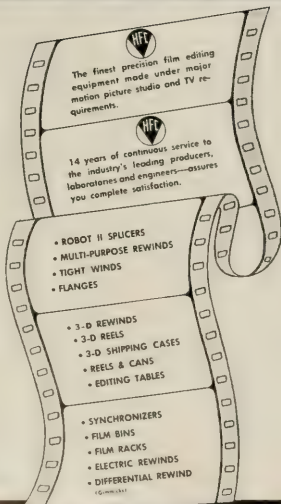
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People who make Pictures

Strauss Occupies New Offices

♦ HENRY STRAUSS & Co. has moved to new offices at 66½ Fifth Avenue, New York. Phone number is PLaza 1-3290. While the staff was pulling up stakes in the old location down the street, Strauss was off in Japan doing another big film for Pan American World Airways.

New Quarters for Film Art

♦ NEIL Sessa, president of FILM-ART SERVICE, has moved his non-competitive animated art service for film producers to new offices at 1587 Broadway, New York.

Joop Geesink Visits Transfilm

♦ JOOP GEESINK, famed puppet film producer of Amsterdam, Holland, planed into New York last month for hurried conferences with American clients and his co-producer in the U. S., TRANSFILM INCORPORATED.

Geesink's clever little characters are now selling on television here for International Salt, Ecko Products, Flint Cutlery, Phillips of North America and Goebel Brewing. He is discussing the idea of doing a couple of new films along the lines of his famous *Kermesse Fantastique*, sponsored by Phillips Eindhoven, and Grand Prix, winner of the Venice Biennale last year.

Geesink says that American advertising techniques are being picked up by European advertisers, notes a change in sales attitude among European film sponsors in the last year, feels that he is partially responsible because of the many American firms, such as Shell, Gillette and Borden's for whom he advertises on film in European theatres.

Elms Forms Production Firm

♦ CHARLES D. ELMS, former associate producer at Leslie Roush Productions, has formed his own company, Charles Elms Productions, at 331 Madison Avenue, New York.

Sam Orleans & Assoc. Appoints H. L. Wilson General Manager

♦ SAM ORLEANS AND ASSOCIATES, Knoxville, Tennessee producer, has announced the appointment of H. L. WILSON as general manager.

"Chick" Wilson, a former radio broadcaster, has a film background dating to the early 1930's. He began narrating newsreels while still in radio, and later switched to writing and selling business films.

J. A. West Joins Fletcher Smith

♦ J. ARTHUR WEST, independent film writer and consultant, has joined FLETCHER SMITH STUDIOS in an executive capacity, according to a recent announcement by the New York producer.

Productions on Film Announces Two New Executive Appointments

♦ The increasing use of motion pictures by industry has made necessary an expansion of production facilities and two executive appointments at PRODUCTIONS ON FILM, INC., according to an announcement by ROBERT FLEMING BLAIR, president.

To supervise the installation and operation of a laboratory for the production of slidefilms for business and slides for television. GEORGE MURPHY has joined the firm as an assistant to Murphy McHenry, vice president in charge of production. Mr. Murphy was with Escar Motion Picture Service, Inc.

Another reason given for the expansion was the growing number of television stations. The first job of ROBERT BEASLEY, new director of sales for Productions on Film, Inc. was to tour all television stations and advertising agencies in Northern Ohio, Indiana and Western Pennsylvania. Mr. Beasley was formerly with the Jerry Fairbanks Organization.

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FRANK J. HAVLICEK

F. J. Havlicek Is Named Assistant to President, Reid Ray Films

♦ FRANK J. HAVLICEK, former business manager of athletics at the University of Iowa, was recently named assistant to the president of REID H. RAY FILM INDUSTRIES, INC.

Originally from Chicago, Havlicek graduated from the University of Iowa. After service with the Army Air Force during World War II he joined the department of physical education at the University. While filming sports activities he met Reid Ray and became interested in motion pictures.

Drucker to Transfilm Staff

♦ ROBERT DRUCKER, for the past eight years with Patheoscope Productions and recently production supervisor on that company's TV series, *The Hunter*, has joined Transfilm, Incorporated, as project supervisor.

Boggs Opens Counsel Offices

♦ THOMAS B. BOGGS, who has been an account executive at Transfilm, Incorporated, for the past seven years, has set up shop at 595 Madison Avenue, New York, as a consultant on business and television films.

Mr. Boggs has been in the planning and production end of the business film industry for 15 years.

THOMAS B. BOGGS



Bradford Named Account Exec

♦ RICHARD BRADFORD has joined TRANSFILM INCORPORATED as an account executive. Prior to two years service in Korea as a B-29 pilot, Mr. Bradford was associated with Vance, Sanders and Company, investment underwriters in Boston.

Gene Reichert Is Director of TV at Princeton Film Center, Inc.

♦ GENE REICHERT, formerly an account executive and director of radio, TV and films of the G. M. Basford Company, New York advertising agency, has been appointed director of television of THE PRINCETON FILM CENTER, INC. He will headquarter at the firm's New York office.

Reichert has a background of 15 years as a creative advertising executive and free lance writer. Prior to his agency connection he was advertising and sales promotion manager of five divisions of the Armstrong Cork Company.

He is chairman of the Radio and Television Executives Society's committee on TV film commercials, which in 1951 surveyed film producers and advertising agencies throughout the nation and last year established a standard production specifications form for TV commercials.

Vilardi Handles Foley Sales

♦ DANIEL J. VILARDI has been appointed Eastern Sales Manager of the film department of GEORGE F. FOLEY, INC.

- DOCUMENTARY
- TRAVEL
- SPORT
- CONSERVATION
- WILDLIFE

MARTIN BOVEY *films*
CHELMSFORD MASSACHUSETTS

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"Lost Boundaries" L. deRochemont
"The Sellout" MGM

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Random House • 1950

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Expert Factory Repairs
Lenses mounted — "T" stopped —
calibrated and tested.

Better 16mm Showings Result of Film Treatment Research

♦ The scratched motion picture print, sometimes the nemesis of theatrical, television and business film distributors, is becoming more and more of a rarity. Not too many years ago, the only thing a conscientious film distributor could do with a beat-up print was junk it, but cinema science has now come pretty close to solving the problem. Today a film has to be very badly battered before it cannot find another hundred hours or so of productive existence after treatment by one of the film "rejuvenators," companies which promise to, and usually do, make old prints look like new.

Insures Life of Prints

It is pretty well established that film treatment, prior to any projection, is good insurance for long life of the print. But, it's a lucky film that, somewhere in its existence, doesn't run into a malformed aperture or a dirty gate that no prior treatment will protect it from.

When this happens, film men can usually put the print back into use by sending it to get "the treatment" — often at such a place as Rapid Film Technique, Inc., one of the oldest firms in the business, who have been "de-scratching" films for some 14 years.

Rapid's president, Jack Bernard, has obviously latched onto a good thing, serving customers in 48 states and such blue chips as U. S. Rubber, U. S. Steel, du Pont, General Motors, General Electric, Dow Chemical, American Can, Jam Handy and a half a thousand others, and he is mighty cozy about what goes on in his back rooms (he has got competition). Best guess is that the battery of tanks and gurgling solutions first get all the dirt out of the scratches, soften up the emulsion without effecting the image, then swell it up tight so the scratched parts don't show and harden it so it won't gap open again. Anyway, it works, and business is burgeoning.

Local Licensees Set Up

Film producers and distributors don't have to send their prints (originals are serviced, too, with "loving care") all the way to New York any more. Rapid has just recently set up licensees to cover the country. Way out west it will be Bailey Films, Inc., in Los Angeles. In the midwest are Swank Motion Pictures, Inc., in St. Louis and International Film Bureau, Inc., in Chicago. Down south, the Rapid people are Delta Visual Services, Inc., in New Orleans. ☐



SAUL ELKINS

Saul Elkins, Hollywood Producer
Joins Reid Ray Television Co.

♦ SAUL ELKINS, well-known Hollywood producer-director, has been named head of television film productions for REID H. RAY TELEVISION PRODUCTIONS, INC.

Mr. Elkins has been engaged in independent production since leaving Warner Brothers about a year ago. He has a background in many phases of the motion picture industry with leading Hollywood organizations.

He started his career at Fox Films, Inc., in 1934 as a feature scenario writer and dialogue director. He has also been a feature scenario writer at 20th Century Fox, RKO, Columbia and Warner Brothers.

For seven years, Mr. Elkins was under contract to Warner Brothers as writer, director and producer. During that time he amassed over 150 short subjects credits. Of these, 11 were nominated for academy awards and three won. He also produced 14 feature films for Warner Brothers.

NEXT MONTH: The Index of Sponsored Films in these pages.

complete

16 mm

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featuring

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Corrected
Kodachrome Prints

Southwest FILM LABORATORY, INC.

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ANIMATION STUDIOS:

Spinn and Associates: continued

PRINCIPAL OFFICERS

Mrs. Louise Spinn, *Partner*

Mr. William McHugh, *Partner*

PRIMARY SERVICES: Highly technical motion picture animation. Complete visual programs including production of all types of slides and slidefilms. Creative engineering services for special visual problems. Laboratory for slidefilm release prints. Material for 7,000 watt projector.

FACILITIES: Many varied cameras and projectors. Complete slidefilm laboratory.

REFERENCES: University of Illinois, Standard Oil Company (Indiana), Super Market Institute, Swift & Company, Zenith Radio Corporation.

★ ★ ★

VIDEART, INC.

240 East 39th Street, New York 16

Phone: LE 2-7378-9

Date of Organization: January 1951

PRINCIPAL OFFICERS

Albert Zuckerman, *President*

Florence Hartman, *Secretary*

PRIMARY SERVICES: Art work, animation, titles, slidefilms, optical effects. 35mm and 16mm; black and white and color.

FACILITIES: 35mm animation stand, 16mm animation stand, 35mm optical bench. Fully staffed art and animation department.

REFERENCES: Farkas Films, Inc., Gray-O'Reilly, Robert Lawrence Productions, March of Time TV, Video Pictures.

EDITING FACILITIES

★ ★ ★

HOLLYWOOD FILM COMPANY

946 N. Seward Street, Hollywood 38

Phone: HO 4-7191

Date of Organization: 1938

PRINCIPAL OFFICERS

Ben Teitelbaum, *Partner*

Harry Teitelbaum, *Partner*

PRIMARY SERVICES: Equipment. Rent film cutting rooms. Film storage.

FACILITIES: 10 new modern equipped editing rooms. 35 safety film vaults.

REFERENCES: Acme Film Laboratories, Consolidated Film Industries, Encyclopaedia Britannica Films, Inc., General Film Laboratories.

TITLE SERVICES

CINEEFFECTS, INC.

115 West 45th Street, New York 36

See complete listing under "Animation"

FRANCIS LEE STUDIOS

479 Sixth Avenue, New York 11

See complete listing under "Animation"

★ ★ ★

GRAPHIC ARTS WORKSHOP, INC.

159 East Ontario Street, Chicago

Phone: SU 7-2422

PRINCIPAL OFFICERS

R. W. Wirtz, *President*

L. E. Livingston, *General Manager*

PRIMARY SERVICES: Film titles — photographic.

FACILITIES: Complete facilities for photo-com-

position and line photography, as well as complete equipment for processing a white image on clear acetate, formica, etc.

REFERENCES: Atlas Film Corporation, The Cartoonists, Needham, Louis & Brorby, Sarra, Inc., The Venard Organization.

★ ★ ★

KNIGHT STUDIO

159 East Chicago Ave., Chicago 11

Phone: SUperior 7-5069

Date of Organization: 1942

PRINCIPAL OFFICERS

Ivond H. Krohn, *Owner and Manager*

Arthur F. Krohn, *Sales Director*

PRIMARY SERVICES: Hot stamping of motion picture, slidefilm and TV titles in black, white or colors.

FACILITIES: Ludlow and Linotype casting equipment; Vandercock Precision Proof Press for black on white proofs; hot stamping equipment.

REFERENCES: Atlas Film Corporation, Cinecraft Productions, Department of Interior Bureau of Indian Affairs, Sarra, Inc., Vogue-Wright Studios.

KNIGHT TITLE SERVICE

524 West 25th Street, New York 1

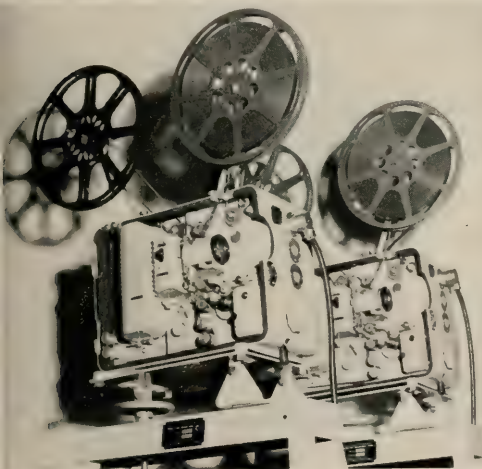
Phone: WAtkins 4-6688

Date of Organization: March 1949

Robert B. Knight, *Sole Owner*

PRIMARY SERVICES: Printing of hot press titles for motion pictures, slidefilms, television and filmstrips.

FACILITIES: Complete assortment of type styles and special hot press printing presses for long (CONTINUED ON FOLLOWING PAGE 80)



new life, new impact, new meaning —
NOW... your story in

3D

Now—today we offer third-dimensional film production service, with Stereophonic Sound—complete from script to screen—in 16mm color or black and white.

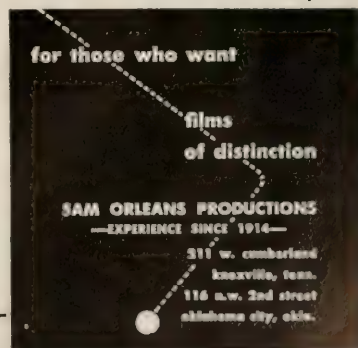
We can also convert your present projectors or furnish new projection equipment for 3-D use.

Telephone, telegraph or write for full information.

WE CAN DELIVER A COMPLETE 3D FILM PRODUCTION PACKAGE, INCLUDING:

1. Writing script and handling entire production.
2. In addition to two black and white negatives (or color originals) we will deliver one dupe negative or color master to make prints for normal use.
3. Record with binaural sound for stereophonic effects with 3-D projection.
4. Deliver one standard 16mm answer print and one 3-D answer print.
5. Convert client's own projectors for 3-D use, or deliver new projectors completely converted, if he so desires. (See illustration above of De Vry JAN 16mm Stereo pair.)
6. One special 3-D screen.

Attention is called to the fact that in delivering 3-D films and Stereophonic sound, your standard equipment and prints continue to be available for normal use.



Rapid Insurance for Perfect Performance*

A single showing of your film may reach a million people. Why take a chance with field-worn, damaged prints? Keep your prints up to quality standard with Rapid-Film-treatment and care.

Our service includes two exclusive processes:

RAPIDWELD:

We remove scratches, fingermarks, oil stains from both sides of film, restore flexibility to brittle film and repair faulty splices.

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We coat the emulsion side of new film to protect against scratches, staining and brittleness that occur through handling and projection.

Consult our representatives:

- Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.
- Delta Visual Service, Inc., 815 Poydras St., New Orleans 12, La.
- International Film Bureau, 57 E. Jackson Blvd., Chicago 4, Ill.
- Swank Motion Picture, Inc., 614 N. Skinner Blvd., St. Louis 5, Mo.
- Or write us direct

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LOS ANGELES 4, CALIFORNIA

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TV "crawlers" and rolling titles for motion pictures.

SPECIAL SERVICES: Specialists in foreign languages and hot press color work.

REFERENCES: C & G Filmeffects, Cinefacts, Inc., Princeton Film Center, State Department.

MAIN TITLE SERVICE

238 East 47th Street, New York 17
Phone: PLaza 9-3074

Date of Organization: 1949

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Charles D. Murray, *Director*

Thomas Silvester, *Compositor*

Joseph D'Angio, *Art Director*

Larry Kean, *Photography*

PRIMARY SERVICES: Hot press printing on acetate for film and TV titles, art, charts, cartoons for film and TV. Original photography for slidefilms.
FACILITIES: Printing presses and type, normal studio equipment for art and photography.

SPECIAL SERVICES: Specialize in art and printing for slidefilms.

REFERENCES: Bergman Associates, Campus Film Productions, Popular Science Publishing Co., Projection Art Studios, Tested Teaching Films.

RAY MERCER & COMPANY

4231 Normal Avenue, Hollywood 29

See complete listing under "Animation"

QQ MOTION PICTURE TITLES

1243 Sixth Avenue, New York 19

VIDEART, INCORPORATED

240 East 39th Street, New York
See complete listing under "Animation"

MUSIC FOR FILMS

ASSOCIATED MUSIC, INC.

9032 Burton Way, Beverly Hills, Calif.

AUDIO-MASTER CORP.

341 Madison Avenue, New York 17

Phone: MUrray Hill 3-3881

Cable: HEROSERVIC

Date of Organization: 1947

Herbert Rosen, *President*

PRIMARY SERVICES: Mood and bridge music library for background purposes.

REFERENCES: WKNB-TV (Hartford, Conn.), Acoustic Equipment Company.

CAIN-SCHUMANN MUSIC SERVICE

4606 North Radford Avenue, North Hollywood

CINESOUND COMPANY

5968 Santa Monica Blvd., Hollywood 38
See complete listing under "Sound Recording"

COLUMBIA TRANSCRIPTIONS

A Division of Columbia Records, Inc.

799 Seventh Avenue, New York 19

See complete listing under "Sound Recording"

LANG WORTH PRODUCTIONS, INC.

113 West 57th Street, New York 19

Mr. C. Y. Langlois, Jr.

RCA VICTOR CUSTOM RECORD DIVISION

630 Fifth Avenue, New York 20

See complete listing under "Sound Recording"

★ ★ ★

THOMAS J. VALENTINO, INC.

150 West 46th Street, New York 36

Phone: Circle 6-4675

Date of Organization: 1932

Date of Incorporation: 1940

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Thomas J. Valentino, *President*

Peter J. Riolo, *Sales Manager*

Richard Valentino, *Vice President*

Mario Alcalde, *Advertising Department*

PRIMARY SERVICES: Sound effects records and mood music records for use in films, television and stage presentations. Pressing of records, special acetates, preparation of special sales material on records.

REFERENCES: Charles Antell, Inc., Dramatists Play Service, Firestone, Schenley, Inc., Television Advertising Associates, Young & Rubicam.

EMIL VELAZCO, INC.

723 Seventh Avenue, New York 19

See complete listing under "Sound Recording"

STOCK LIBRARIES

ADVANCE FILM LIBRARIES

729 Seventh Avenue, New York

FILMS OF THE NATIONS

DISTRIBUTORS, INC.

62 West 45th Street, New York 36

Phone: MUrray Hill 2-0040

Date of Organization: 1946

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Maurice T. Groen, *Executive Vice-President*

Charles Getts, *Chief Librarian*

Ronald T. Groen, *Head Stock Shots Department*

PRIMARY SERVICES: Supply stock shots, 16mm or 35mm, black and white or color. Over 5,000,000 feet of stock footage available.

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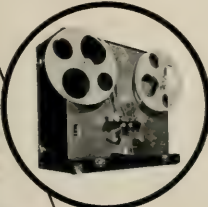
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motion pictures
and television.



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AND
TELEVISION ART

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For Motion Picture
Producers

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LEXINGTON 2-7378

STOCK LIBRARIES:

FILM CLASSIC EXCHANGE
1611 N. LaBrea Avenue, Hollywood 28
Phone: HO 7-4255
Date of Organization: 1919
Charles H. Tarbox, Owner

PRIMARY SERVICES: Very large library of early movie material from first films made by Thomas A. Edison in 1895 down to the last pictures made in 1929 with the advent of sound. Stars available include Valentino, Keystone Kops, Mack Sennett Bathing Girls, and early documentary and topical subjects such as McKinley, Billy Sunday, etc., etc.

REFERENCES: Cinerama uses 3 of our subjects in their prologue, also WNBQ, WOW, WAAM, Philco, etc.

LLOYDS FILM LIBRARY
729 Seventh Avenue, New York

STOCK SHOTS UNLIMITED
1600 Broadway, New York

TELENEWS PRODUCTIONS, INC.
630 Ninth Avenue, New York 36

FILM TREATMENT

Services offering preservation, care and film rejuvenation, including handling

COMPREHENSIVE SERVICE CORP.

245 W. 55th Street, New York 19

Phone: CO 5-6767

Date of Organization: 1929

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Michael Freedman, President

Jane Leni, Treasurer

Wm. A. Smith, Comptroller

Hannah Dursten, Credit Department

Esther Rice, Manager, Rejuvenation Dept.

PRIMARY SERVICES: (a) Rejuvenation of motion picture film, 16mm and 35mm, negative and positive, color and b&w. Only scratch removal process for both celluloid and emulsion which does not use coatings.

(b) Supplying the professional user of motion pictures with all equipment and accessories such as reels, cans and shipping cases, rewinds, tables, cabinets, etc.

(c) Television film distributing department handling the physical distribution of film to TV stations.

FACILITIES: Film rejuvenation department equipped with specially designed processing and laboratory equipment occupies 5000 sq. ft. area. 15,000 sq. ft. warehouse area devoted to carrying inventory to provide immediate services for equipment department.

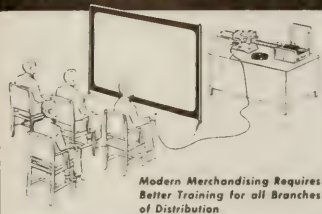
SPECIAL SERVICES: Television film distribution dept. provides editorial services such as making editorial changes in finished prints to conform with individual station's time requirements and sponsor's quick editorial changes.

REFERENCES: DeLuxe Laboratories; Walt Disney Productions; Eastman Kodak Company; General Electric Co.; General Motors Corporation.

(FILM CARE LISTINGS ON PAGE 33)

★Supplemental listings will appear in the following (August) issue of BUSINESS SCREEN.

MERCHANDISING & SALES TRAINING PROGRAM THAT COSTS PEANUTS



Modern Merchandising Requires
Better Training for all Branches
of Distribution

Because of the scarcity of good men who can teach it's best to seek out the one man in your organization who can tell the real story of your product and put it on tape recording. Send recording tape to R.C.A. or Columbia Studios in New York, Chicago or Los Angeles to have long playing records made. Plan your story (about 7500 words) so that it will go on a 25 minute micro groove record. Thus, you get away from canned sales talks and professional voices. Use from 25 to 40 slides to illustrate talk. A toned down clicker tells when to change slides and eliminates noisy, distracting bell commonly used.

PICTURE-VISION SALES TRAINING PROGRAM . . . is personalized and it eliminates the high cost of professional talent. Start the program with a picture of the official the first minute of his talk. He'll put the story over as he knows what he's talking about. All the equipment needed is a Picture-Vision 99 projector, collapsible 20" x 30" or 40" x 60" Picture-Vision Show Board, a recording unit and series of long playing micro groove records. Your sales manager can board a plane and present any number of your officials to the dealers and distributors all over the country.

COSTS PEANUTS COMPARED TO MOVIES
The cost of setting up a program using 35mm slides and long playing records is pennies compared to the cost of 16mm movies. Eliminate the possibility of your program being obsolete before it's started. Eliminate the noisy and scratchy sound, the background noises that make listening so difficult. Sell a practical business meeting. Do not try to put an entertainment. Let your men sit in the light without the shades drawn. You can develop three or four programs a year and change programs as desired. The cost is peanuts.

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EASTERN STATES

• CONNECTICUT •

Rockwell Film & Projection Service, 182 High St., Hartford 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., 1730 H Street, Washington 6.
The Film Center, 915 12th St. N.W., Washington.

• MARYLAND •

Howard E. Thompson, Box 204, Mt. Airy.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 79 Allen St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, Inc., 1775 Broadway, New York.

Ken Killian Sd. & Vis. Pds. Inc., P. O. Box 364 Hempstead, N. Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Jam Handy Organization, Inc., 930 Penn Ave., Pittsburgh 22.

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• RHODE ISLAND •

Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

• WEST VIRGINIA •

Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2.

SOUTHERN STATES

• ALABAMA •

Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

• ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 610 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

• WISCONSIN •

R. H. Flath Company, 2410 N. 3d St., Milwaukee 12.

WESTERN STATES

• CALIFORNIA •

Baron Film Service, P.O. Box 291, Phone Mu. 3331, Los Angeles.

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

Jam Handy Organization, Inc., 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 8.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

H. O. Davis, 522 N. Broadway, Oklahoma City 2.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1915 Live Oak St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

• UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

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(inside measurement)

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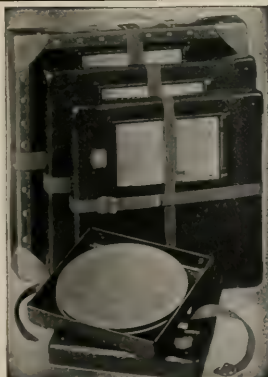
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Index	3.00
Base	4.00

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Phone: HArrison 7-1447

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this
TRADE
MARK

FILM TREATMENT

★ ★ ★

PEERLESS FILM PROCESSING CORPORATION

165 West 46th Street, New York 36

Phone: PLaza 7-3630

Date of Organization: 1934

NEW YORK PLANT: 130 West 46th St. Phone:

JU 2-0052, Louis J. Mikulka, Manager

WEST COAST BRANCH: 959 Seward St., Hollywood, Calif. Phone: Hollywood 7-9223, Victor C. Krupa, Vice President

PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Kern Moysse, President

Victor C. Krupa, Vice President, Technical Director

R. S. Moysse, Vice President, Treasurer

Suzon Steidle Krupa, Secretary

Barbara Holz, Assistant Secretary-Treasurer

Thomas E. Ayers, Manager Western Plant

Operations

Raoul J. Menendez, Eastern Sales Manager

Jens Steemann, Manager Columbia Installation

Miller Wilson, Manager Fort Lee Installation

Allan De Forest, Special Services, New York

Paul Krupa, Special Services, Hollywood

PRIMARY SERVICES: Peerless treatments to protect and preserve release prints, television shows on film, kinescopes, commercials, theatre advertising, prints for continuous projection, filmstrips, transparencies, microfilm; treatments to preserve negatives, masters, color originals; film rejuvenation, including Peer-Renu for shrunken negatives and originals, scratch removal, rehumidification, cleaning and repairs.

FACILITIES: Processing equipment for protective and preservative treatments; film rejuvenation equipment; film shrinkage gauges; cleaning and repair equipment; Bell & Howell and DeVry projectors; film vault.

SPECIAL SERVICES: Servicing, shipments and storage of TV shows on film; film library servicing; film distribution; laboratory liaison and expediting; film storage.

REFERENCES: Columbia Pictures Corporation, Federal Telefilms, Gross-Krasne, Inc., McCann-Erickson, Inc., National Broadcasting Company, United Artists Corporation, United Television Programs, etc.

DOMESTIC LICENSEES

ATLANTA, GA.: The Distributor's Group. CHICAGO: Atlas Film Corporation; Chicago Film Laboratory; Crescent Film Laboratories; Ideal Pictures Inc.; Wilding Picture Productions. CLEVELAND: Motion Picture Productions. DALLAS: Southwest Soundfilms. DAYTON: Film Associates, Inc.; Wright-Patterson Air Force Base. DETROIT: The Jam Handy Organization. HOLLYWOOD: Acme Film Laboratories; Color Corporation of America; Columbia Pictures Corporation; Consolidated Film Industries; Hollywood Film Enterprises; Pathe Laboratories; Telefilm, Inc. KANSAS CITY: The Calvin Company. NEW YORK: Cinque Colorfilm Laboratories; Consolidated Film Industries; DeLuxe Laboratories; Fordel Film Laboratories; Pathe Laboratories. PORTLAND: Sawyer's, Inc. ST. PAUL: Reid H. Ray Film Ind. SAN FRANCISCO: W. A. Palmer Films, Inc. WASHINGTON, D.C.: Byron, Inc.

(LISTINGS ARE CONCLUDED ON PAGE 84)



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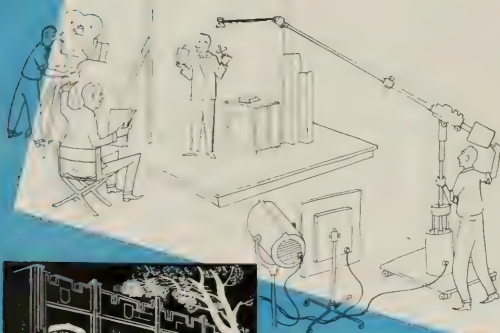
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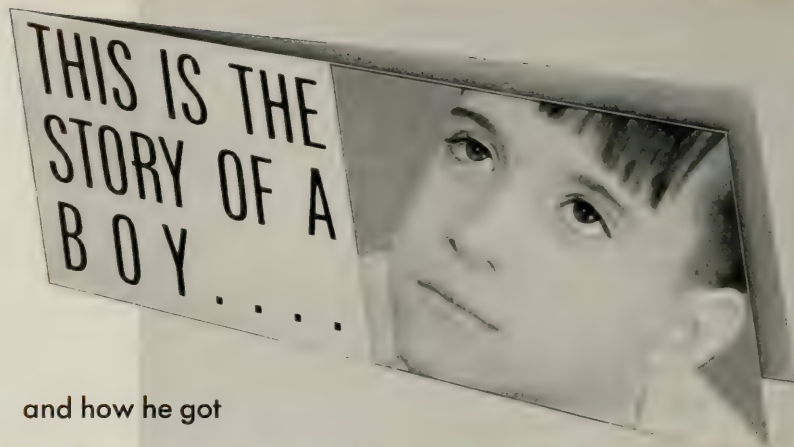


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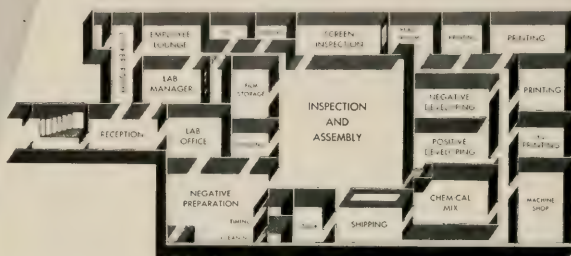
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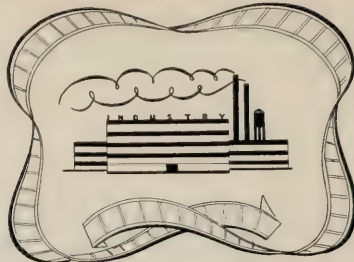
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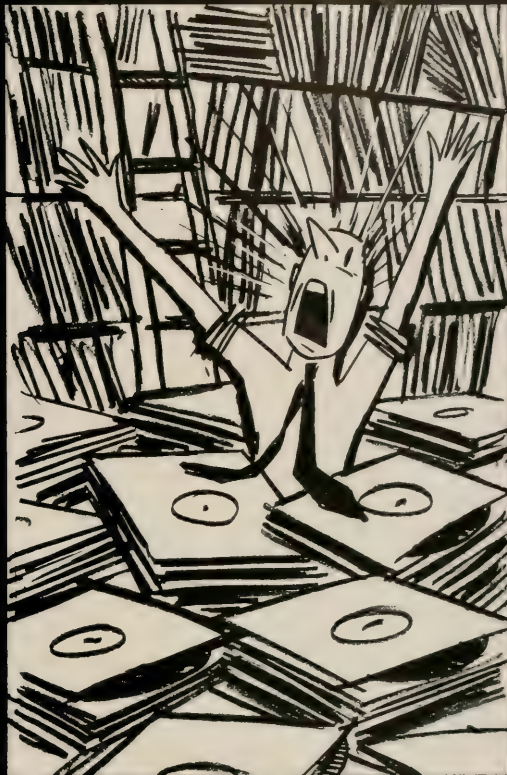
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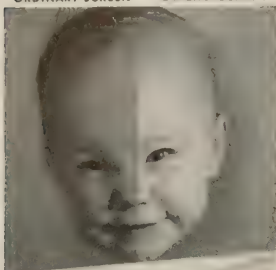
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TRENDS

IN THE NEWS OF BUSINESS FILMS

THE CONGRESS of the United States and officials of the nation's second largest city (Chicago) gave heed this past month to the public interest in 16mm motion pictures for educational and informational purposes.

On Monday, July 20 at 4:45 p.m. President Eisenhower signed Public Law 141 granting "book rate" postage to films and other audio-visual materials (including film catalogs). The bill carried the unanimous support of both houses of Congress, following its endorsement for passage by the postal committees which heard arguments pro and con these past several months.

Chicago City Council Considers 16mm

In early August, the Committee on Building and Zoning of Chicago's City Council considered an amendment to its modernized electrical code. This amendment called for the use of licensed union operators for all 16mm showings on projectors of 15 amperes or over.

It would have been the first time that 16mm, in any form, was considered by a major city in an "unsafe" category. A storm of public protest followed several articles in Chicago dailies and the news bulletins of interested 16mm organizations, including the Industrial Audio-Visual Association.

At presstime, a meeting of Chicago building commissioner Roy Christensen's electrical advisory committee with representatives of the audio-visual industry resulted in rewording of the Commissioner's recommendations to the Council, eliminating the objectionable provisions.

These acts, in themselves, were solid endorsements of the value which public and private organizations now hold for this medium of communication and recreation. Chicago's city fathers, including nearly every alderman and the mayor's office, were deluged with phone calls and letters of protest from club presidents, fraternal and religious organizations, business organizations, and prominent citizens.

Congressmen Favor Wider Film Use

And in the hearings of Senate and House committees considering the "book rate" for film shipments in the face of Postoffice requests for added revenue in practically every category, there were moments of impressive eloquence on behalf of the 16mm film medium. Senators from predominantly rural states gave heed to their constituents' interest in less costly travel of farm films; eastern lawmakers spoke of the value of this medium in churches and schools, contrasting the comparatively few millions of cost to the billions now going into overseas aid.

Much credit for the presentation of evidence and for their personal appearances at repeated Congressional hearings in regard to this bill is due such individuals as Irving Boerlin of Pennsylvania State College who spearheaded this effort for the nation's educational users: to members of

the National Education Association who aided: to NAVA committee head Ken Lilley of Harrisburg, Pa. and to many other individuals (such as Virginia's Henry Durr) who gave so unsparingly of their time.

Hemispherical Lens Matching Human Eye Developed for Navy Has Untold Civilian Uses

★ Synthetic training devices used during and after World War II to simulate actual combat conditions on the ground, in the air and at sea were previously limited by the capabilities of existing lenses to simulate natural observation.

Therefore, to produce projected motion pictures that would equal human peripheral vision became a challenge in optics.

The optics designers of The Jam Handy Organization, after making test calculations, suggested to the Navy that a wider wide angle lens could be developed to fulfill this important training need. Although many optics designers believed that a refractive system to produce an angular view equal to the angle of the human eyes would not be possible, Dr. Irvine Gardner, head of the Optics Department, United States Bureau of Standards, was directed to examine the proposed design ideas. After careful review, Dr. Gardner recommended that complete design calculations be carried out as the basic design seemed to have definite merit. The final design required more than a year of intensive work by optics engineers and mathematicians. It was again reviewed by selected optical scientists. The decision was made to build the lens.

Physical Details of the New Lens

The hemispherical lens which was constructed has a combination of larger aperture and greater angle than any previously known design. The focal length is 4/10 of an inch. No vignetting occurs and a bright picture results from edge to edge. Pictures produced with the lens are projected on a large spherical type screen. The screen is 180 degrees along the horizontal axis or horizon and is 90 degrees above the horizon and about 30 degrees below the horizon. This is more than a full quadrant of a sphere or globe. This is the picture produced with standard 35mm projection and camera equipment. The lens is capable of filling a full one-half sphere with a picture if enough film area is provided.

A bright picture from the arc projector fills the quadri-spherical screen and the observer seated at the center along the diameter of the sphere receives a 180 degree view which seems to completely surround him in the realism of the scene. At the correct viewing positions there is no distortion of any part of the picture.

Used With Standard Cameras, Projectors

Since standard cameras, projectors and film are used with the lens, the system may be duplicated economically. It is believed that it will play an important role in the future training of aerial gunners, navigators, pilots, guided missile operators and other military technicians. Under the United States patent application filed by the Office of Naval Research, The Jam Handy Organization retains the commercial, theatrical and industrial rights for the use of this lens.

The civilian applications are numerous, including the use of the hemispherical lens for TV. (CONTINUED ON THE FOLLOWING PAGE TEX)



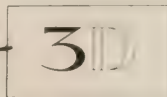
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Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the best is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



TRENDS IN BUSINESS FILMS

(CONTINUED FROM PAGE EIGHT)

Color Television Nears Reality As FCC Recognizes Compatible System Idea

★ Although at least four months of red tape, including the review of objections, remain to be hurdled before the public will see first color telecasts, the recent action of the Federal Communications Commission in recognizing a compatible system as the best solution to this controversy has brought a new opportunity to sponsors.

Those most likely to succeed in the era are both producers and sponsors with maximum color "savvy" and a stockpile to work from, both of experience and actual product. Are you keeping up with the world?

Canada's Factual Film Output in '52 Reveals \$5,000,000 Industry at Work

★ Canada's Dominion Bureau of Statistics has just issued a comprehensive survey report on "Motion Picture Production, 1952" which reveals that a total of 308 non-theatrical films were turned out North of the border last year. Business film production was a \$2,600,000 industry, to which is added the \$2,500,000 spent on production and lab work by the National Film Board and provincial governments for a total factual film output last year in excess of \$5,000,000.

31 firms reported in the official survey; the full total of all types of production was 384 films, of which three were theatrical features and 73 theatrical short subjects. In addition to these Canada produced 111 TV commercials on film; 893 theatre trailers; 716 newsreel stories for theatre and TV use; 30 sound slidefilms and 127 silent filmstrips. Most active firms, theatrical and non-theatrical, were Associated Screen News and Crawley Films, Limited.

Of the 206 non-government films, 83% were produced in color; 86% in sound; 80% were in English, 16% in French and 4% in other languages.

Linked with the figures provided by BUSINESS SCREEN in the Third Annual Production Review (Feb. 1953) which showed that 126 U. S. companies did \$51,161,000 in similar production: the North American total for '52 is in excess of \$56,000,000 for 157 producing companies.

Briefs About New Sponsored Films:

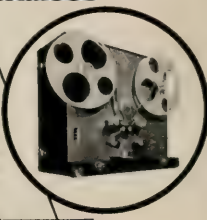
★ The public relations department of Raytheon Manufacturing Company, Waltham 54, Mass.,

(CONTINUED ON PAGE SIXTY-NINE)

WORLD FAMOUS

S-5

synchronous
magnetic film
recorder for
motion pictures
and television.



STANCIL-HOFFMAN

921 N. Highland Hollywood 38, Calif.

send
for
particulars

For Instant Movability and Advanced Design

"HYDROLLY"

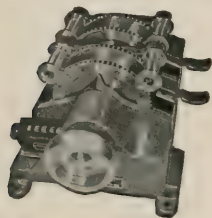
(TV OR CAMERA DOLLY)

Hydraulic lift type for fast upward and downward motion of TV and Motion Picture cameras. Lightweight—sturdy—easily transported in a station wagon. Fits through a 28" door. Adjustable leveling head. In-line wheels for track use. Steering wheel and floor locks.



SYNCHRO-FILM-ED SYNCHRONIZER

A Precision Instrument for Synchronization and Measurement of 16mm and/or 35mm Films



Any combination of sprockets assembled to your specifications. Sturdy cast aluminum construction. Foot linear type, with frame divisions engraved on sprockets. Contact rollers adjusted individually for positive film contact. Fast finger-tip roller release, sprocket shaft slip lock, complete with footage counter.

VARIABLE SPEED MOTOR with TACHOMETER for Cine Special and Maurer Cameras

115 V. Universal Motor—AC-DC
Variable Speed 8-64 Frames
Separate Base for Cine Special
Adapter for Maurer Camera

INTERCHANGEABLE MOTORS:

12 Volt DC Variable Speed 8-64 Frames.
115 Volt AC 60 Cycle, Synchronous Motor,
Single Phase.

Animation Motors for Cine Special, Maurer, B & H, Mitchell Cameras, Motors for Bolex and Filmo Cameras, and Time Lapse Equipment.

• LENS COATING

• "T" STOP CALIBRATION

• DESIGNING and MANUFACTURING

of lens mountings and camera equipment for 16mm and 35mm cameras.

• BAUSCH & LOMB "BALTAR" LENSES

and others for Motion Picture and TV Cameras.

• RENTALS — SALES — REPAIRS:

Mitchell, Eyemo, Bell & Howell, Wall, Cine Special Cameras.

Write for full information and prices

JOHN CLEMENS

ERWIN HARWOOD

NATIONAL CINE EQUIPMENT, Inc.

209 WEST 48th STREET, NEW YORK 36, N. Y.

Camera Eye

LATE NEWS AT PRESSTIME

Confirm Screening of Seven U. S. Films at '53 Edinburgh Festival

♦ Advance word from Edinburgh, Scotland indicates that a good number of U. S. film entries have been accepted for screening at the Edinburgh Film Festival August 23 to September 12. Although some 22 entries of the 47 titles submitted by the Film Council of America were still unconfirmed, the following sponsored motion pictures will be shown:

Out of the North, sponsored by Nash Motors and produced by MPO Productions, New York; *Birds of the Prairie*, sponsored by Minneapolis Moline Implement Company and produced by Martin Bovey Films, Chelmsford, Mass.; *The Breaking Point*, sponsored by the Pennsylvania Railroad and produced by Unifilms, New York; and *Man on the Land*, sponsored by the Petroleum Industry Information Committee of the American Petroleum Institute and produced by United Productions of America were the sponsored film entries confirmed. *The Salesman*, syndicated for rental by Information Productions, New York, is another confirmed entry.

Encyclopaedia Britannica Films' *Art and Motion* is a classroom film subject confirmed for Edinburgh screening; George Stoney's remarkable human document of a Southern midwife *All My Babies* is also confirmed as the entry of Columbia University Press.

Screening at the Edinburgh Festival is certificated to the entrant and is considered a distinction since only a comparative few of many hundreds of films submitted from worldwide sources are shown.

Al Lindfors Elected President of Photographic Manufacturers Assn.

♦ E. S. Lindfors, vice-president of Bell & Howell Company, has been elected president of the National Association of Photographic manufacturers, according to recent announcement by William C. Babbitt, managing director of the association, with headquarters in Radio City, New York.

Another leading figure in the audio-visual field, William H. Garvey, Jr., president of the Society for Visual Education, Inc., of Chicago, is a newly-elected member of the Association's board of directors.

Vice-presidents of NAPM for the new year are W. L. Lawson, vice-president, Whitehouse Products,

Inc., Brooklyn, N. Y.; A. S. Grant, vice-president, Grant Photo Products, Inc., Cleveland; and Willett R. Wilson, manager Photolamps, Westinghouse Electric Corporation, Bloomfield, New Jersey.

Robert E. Lewis, president, Argus Cameras, Inc., Ann Arbor, Mich., was elected treasurer.

The annual report to the membership of NAPM reveals that almost two-thirds of the sales of the industry go to users in the fields of business, science, government and education.

According to Mr. Lindfors, the use of photography in industry has continued to grow substantially. This received its heaviest impetus during World War II when it became more fully recognized that by photographic methods and visual training, production bottlenecks could be broken. Design, testing and inspection methods were improved in many industries, including aircraft.

Chevrolet's Power Named Chairman of 36th Direct Mail Convention

♦ WILLIAM G. POWER, advertising manager of Chevrolet Division of General Motors, has been appointed general chairman for the Direct Mail Advertising Association's 36th annual convention according to an announcement by Lester Suhler, DMAA president and subscription manager of Look Magazine.

Mr. Power has played an important part in the Chevrolet film program which has included memorable productions such as *American Harvest*.

The three-day DMAA convention, to be held in Detroit September 30 through October 2, will be built on the theme "The New Economy—A Challenge to Direct Mail." Meetings about the medium, on which over a billion dollars was spent last year, will include the various phases of direct mail such as working with mailing lists, and "Market Place" discussions where attendees will cover over-all direct mail questions with others in the same field.

Attendance of about 1,000 advertising men and women from the United States and Canada is expected.

Regional Meetings of IAVA

♦ Regional meetings of members of the Industrial Audio-Visual Association will be held simultaneously on September 24 and October 29 in New York City, Chicago and Minneapolis.



SPEED

No one wants to work under pressure. But from time to time, agencies and clients do find themselves up against a seemingly *impossible* deadline, in an important situation, involving the use of films.

Sound Masters has faced such problems many times, and successfully solved them. When there is a target date that *must be met*, we can meet it and still maintain high quality of production.



SOUND MASTERS, INC.

MOTION PICTURES
SLIDE FILMS
TV SHORTS
COMMERCIALS

ESTABLISHED 1937 165 WEST 46TH STREET, NEW YORK 36, N.Y. PHONE PLAZA 7-6600



**For COMPLETE
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- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release, Printing
- Quality Control
- Title Department
- 22 Cutting Rooms

FOR COLOR

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Rainbowlab Inc.

**AN ADDED FEATURE
"FOR THE PRODUCER"**

Up-to-the-minute advances in motion picture techniques demand radical innovations in projection equipment... Movielab's new preview theatre brings TO THE EAST the ultimate in theatre projection.

- Three dimensional projection
- 16mm interlock projection

**FEATURING
35mm THREE CHANNEL
INTERLOCK PROJECTION**



MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUDSON 6-0360

Executive Notes

Ellis W. D'Arcy Is Appointed Vice-President of DeVry Corp.

♦ W. C. DEVRY, president of the DEVRY CORPORATION, motion picture projection equipment manufacturers, has announced the appointment of ELLIS WELLINGTON D'ARCY as vice-president of the firm.

D'Arcy, who joined DeVry in 1940 as a development engineer, was named chief engineer in 1945 and served in that capacity until his present promotion.

During his 13 years with the DeVry Corporation, D'Arcy played a major role in developing the DeVry JAN (joint Army-Navy approval) 16mm sound motion picture projector, a unit that today serves as the Armed Forces standard 16mm projection equipment. His more recent assignments included developing 16mm magnetic sound equipment and perfecting a foreign language sound conversion unit for extending the uses of American films in other countries.

Jam Handy Appoints Del Gardner to Technical Writing Staff

♦ JOHN FARICY, head of the Editorial Department of THE JAM HANDY ORGANIZATION, has announced the appointment of DEL C. GARDNER to the technical writing staff.

Mr. Gardner originally joined the Editorial Department in 1942. After three years he left to write educational materials on industrial electronics, and in 1946 he became dean of men at the Electronics Institute of Detroit. His duties there included writing a curriculum of electronics and supervising the school's television shows.

Mr. Gardner is a member of the Institute of Radio Engineers and The Engineering Society of Detroit.

Robinson Becomes Animation Head at Louis Kellman Productions

♦ KEITH ROBINSON, formerly with U.P.A. and Walt Disney Productions, has been named director of animation for LOUIS W. KELLMAN PRODUCTIONS, Philadelphia, a division of News Reel Laboratory.

Mr. Robinson will lead a special staff of animation experts offering a complete animation service for industrial and business films and television commercials. In announcing the appointment, Louis W. Kellman, president, also told of plans for acquiring new animation equipment to round-out the department's technical facilities.

International Film Foundation

Moves to N. Y. Carnegie Center

♦ INTERNATIONAL FILM FOUNDATION, INC. has moved its offices to 345 East 46th Street, New York, the new Carnegie Endowment International Center, according to an announcement by Julien Bryan, executive director.

The International Center, located next to United Nations Headquarters, is a non-profit building financed by the Carnegie Endowment for International Peace, one of 11 trusts founded by Andrew Carnegie. It was constructed for the use of non-governmental organizations dedicated to purposes similar to those of the Carnegie Endowment.

Ben Fox Named Vice-President of Roland Reed V.P.

♦ M. BERNARD (BEN) FOX has been named vice-president of ROLAND REED PRODUCTIONS, INC. Mr. Fox affiliated with the Reed Company two months ago for the production and sale of two new TV series that he created: *Waterfront*, starring Preston Foster, and *Men of Justice*, starring Gene Lockhart.

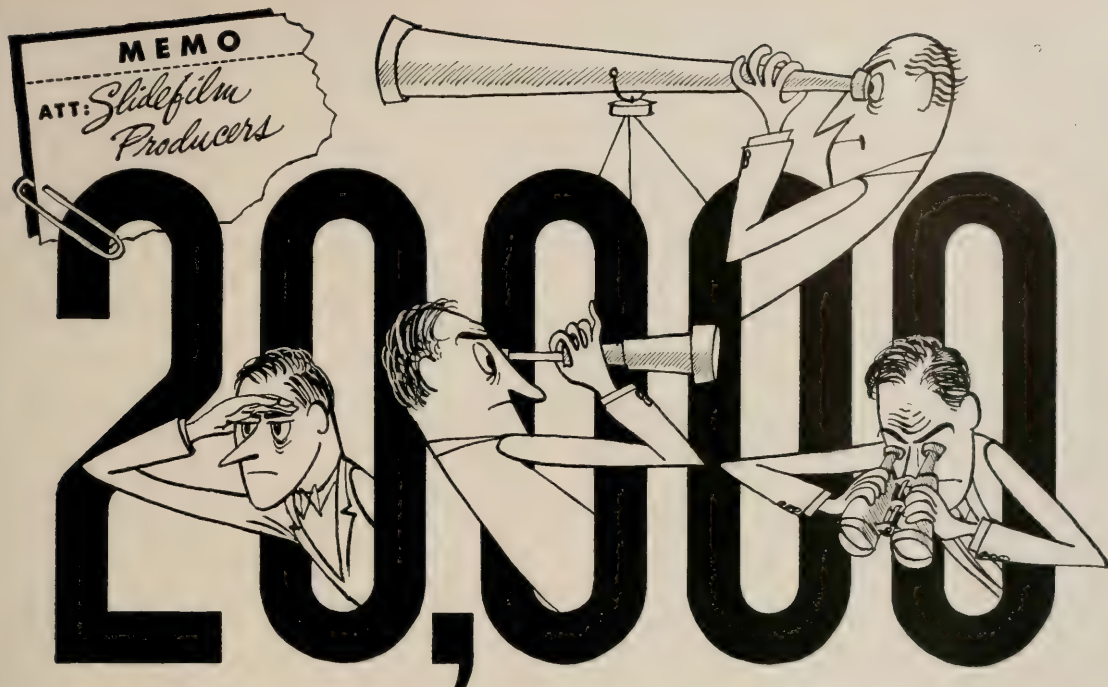
Kling Studios Names Cunningham Head of Film and TV Production

♦ The appointment of RICHARD J. "JOE" CUNNINGHAM as director of motion picture and television production for KLING STUDIOS, INC. has been announced by FRED A. NILES, vice-president.

Mr. Cunningham was formerly a production executive with John Sutherland Productions. Before that time he was director of motion picture production, then manager of broadcast operations for Foote, Cone and Belding. During World War II, as chief of the Air Technical Intelligence Photographic Division, he supervised the photography of some of the initial atom bomb tests.

Velazco Service Studio Adds New Sound Units in Renovation

♦ New developments are going on at EMIL VELAZCO, INC., in New York. Coincident with the producer's service organization's plans for a completely new studio, which is in the offing for fall, Velazco has added a new Western Electric variable area 200 mil push-pull direct positive and standard negative recorder, as well as a custom-built eight-position re-recording console being estimated by Cinema Engineering Corp. Velazco is planning to add further to the company's present battery of photographic, magnetic and disc recording facilities in Mid-Manhattan.



SALES MANAGERS ARE LOOKING FOR YOU !

Today, 20,000 sales managers are looking for better ways to strengthen and train their far-flung sales forces and dealers.

Many of these sales managers may not know it yet, but they're looking for you—a sound slidefilm producer. Because they may not know that the best way to train a spread-out sales force is with a sound slidefilm. The potential is there. And the time was never better to turn that potential into profit!

Here's how you do it. Choose companies that depend upon salesmen for volume. Get in to see the sales manager.

Tell him your story—show him how he can use sound slidefilm to do an effective, economical job of training his salesmen and his dealers.

Naturally, for the audio part of your slidefilm, you'll want to specify RCA Victor slidefilm recordings. You know from your own experience that RCA Victor delivers the clearest, crispest sound attainable in slidefilm recordings. Use this point when you talk to your prospect; it can help you close the sale.

Remember—the market for sound slidefilm has never been better. Be sure you get your share!

Sales Managers need Sound Slidefilms for telling Salesmen and Dealers:

- how to get more display space
- how to develop local promotions
- how to use selling time more efficiently
- how a new product was developed
- how to localize national merchandising campaigns
- how product quality is controlled

and much more!

For full details on slidefilm recordings, contact office nearest you.

NEW YORK
630 Fifth Ave.
Dept. E-80
New York 20, N.Y.
JUdon 2-5011

CHICAGO
445 N. Lake Shore Dr.
Dept. E-30
Chicago 11, Ill.
WHitehall 4-3215

HOLLYWOOD
1016 N. Sycamore Ave.
Dept. E-80
Hollywood 38, Calif.
HIllside 5171



Custom Record Sales

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION

SIGHT AND SOUND

Atlas Produces Community Chest Picture for Milwaukee's Campaign

♦ Autumn, 1953 is Community Chest time in most of the nation's large cities. For the October fund-raising campaign on behalf of Red Feather Services in Milwaukee County, Wisconsin, group leaders and community representatives have a new and highly effective 10-minute 16mm sound motion picture designed to rouse public interest and generate cooperation.

The new film is a dramatic story about a troubled little boy of seven and of the help which he and his parents receive from Red Feather Services in that area. Titled *Help Before Headlines*, the motion picture was produced by the Atlas Film Corporation of Chicago and Oak Park from an original story (taken from a real life episode) by Miss Patricia Watt of the welfare council's public relations staff.

Carl, the boy, is played by a lad who never before appeared in films but handles his role like a veteran. Professional players take the parts of his parents but others in the cast of characters are Milwaukeeans, playing their real life roles.

This is the third year the Community Chest campaign has reached to the county through a motion picture but this is the first dramatic film. It will be made available to groups of 25 or more through the cooperative facilities of the Film Department of the Milwaukee County Community Chest.

"For Progress . . . Call Dixie" Shows Development of the New South

♦ The New South is no legend or chamber of commerce boast. All over this area of the nation, the sound of hammers and the hum of busy telephone wires are elements of a modern symphony of industrial and human progress.

On this theme, the Southern Bell Telephone and Telegraph Company has sponsored a new 20-minute color film *For Progress . . . Call Dixie*. Beeland-King Film Productions of Atlanta, who have done similar pictures for this client, bring the story of the South right up to the moment.

New housing projects are transforming whole areas outside metropolitan centers; their residents provide manpower for a host of new industries, including automobile assembly lines, aircraft plants, aluminum fabrication works, and light manufacturing concerns of many types.

Betting against the Commies, the South has a new formula for free-

dom in its industries and the people who man them. Linking all together on the screen are new lines of communication. Southern Bell shows the work of laying endless miles of coaxial cable through woods and streams; the building of a network of relay towers by which television and telephone signals are speeded.

Filed in Commercial Kodachrome, *For Progress* is a document of progress and of the people who help make that progress possible, in the telephone industry and throughout the New South.

Downward Industrial Accident Rate and Causes Shown in Aetna Film

♦ Lowell Thomas gives a film report on the story behind the remarkable downward trend in industrial accidents over the last quarter-century in a new 16mm sound motion picture *Stay Alert, Stay Alive*, just released by the public education department of The Aetna Casualty and Surety Company.

Behind the scenes views in a typical industrial plant are narrated by the veteran news and film commentator in the 12-minute film which shows how the safety organization of this typical company has been whittling down the toll of accidents.

The film may be obtained on free loan through local Aetna representatives or through the company's public education department at Hartford, Conn.

Annual Film Council Award Given Cleveland Film Council Program

♦ The fifth annual C. R. Reagan Award was presented to the Cleveland Film Council by the Film Council of America during the recent national audio-visual convention in Chicago on August 2.

The Cleveland entry, given for the film council which makes the greatest contribution to the advancement of effective use of films in its community, was unanimously selected by the following panel of judges:

Ellsworth C. Dent, director of distribution of Coronet Instructional Films; W. A. Moen, vice-president. Bell & Howell Company; and Stillman K. Taylor, assistant librarian, Gary (Ind.) Public Library.

Paris Firm Offers International Sound Stripping of 16mm Films

♦ PYRAL, of Paris, France has announced magnetic sound stripping of 16mm films, including translation in native tongues, in more than a dozen countries licensed and equipped for this purpose throughout the world. Write Pyral at 2 Rue Beranger, Paris 3, France for details.

this man

is making a motion picture . . .

Nowadays, punching an adding machine is an integral part of the motion picture producer's job, for the producer must carefully coordinate a production assembly line of many technical and creatively talented people.

TRANSFILM'S Production Control Manager devotes his time to a careful hour by hour supervision of the energies of others — keeps an eagle eye on all expenditures.

At any time he can tell you what phase of production a film is in. He is a skilled accountant, thoroughly versed in film production. For here we recognize that a business-like approach produces a better project — faster, for a more satisfied customer.

At TRANSFILM, better films for business are produced by men who demand perfection, of themselves, of each other, of everyone who participates in the making of a motion picture.

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the

and only...

Mitchell *

Professional Equipment for Professional Results

World's Finest

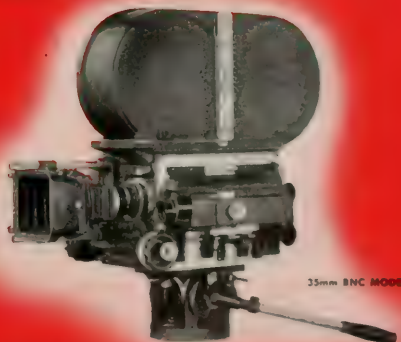
16mm and 35mm Cameras!

For over 25 years, Mitchell Cameras have set professional photographic standards for the Motion Picture Industry. These flawlessly designed, ruggedly constructed cameras have proven themselves in smooth, positive operation under the most exacting conditions. Today, as yesterday, the World's greatest films depend upon Mitchell—professional equipment for truly professional results.



16mm PROFESSIONAL

The 16mm Professional has the same proven Mitchell 35mm features—to bring 35mm quality to 16mm screens. Equipped with 16mm Mitchell blimp, this camera is a favorite of leading commercial producers for sound photography.



35mm BNC MODEL

The Mitchell 35mm Camera—standard equipment of major studios—is internationally known for dependability and performance. For superb photography, Mitchell 35's are available in BNC (blimp unnecessary); NC and Hi-Speed models to meet every requirement.

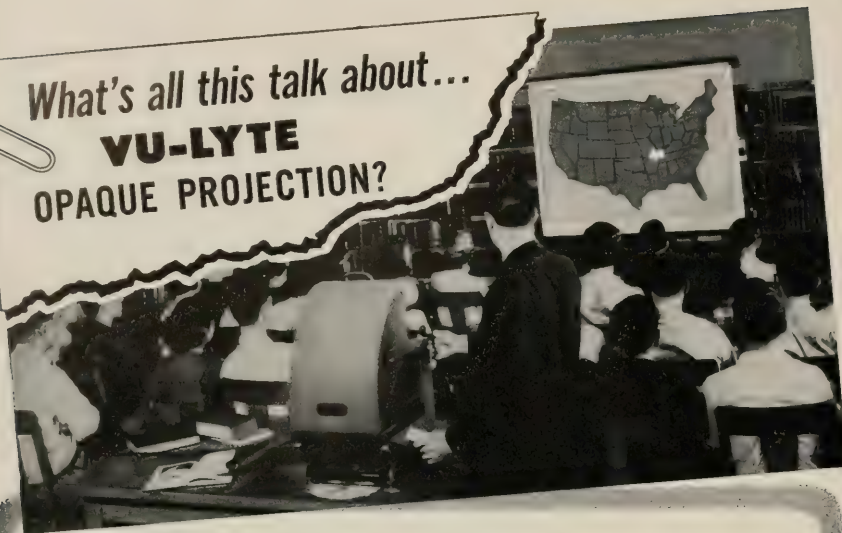
Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 821 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 3-7038



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

What's all this talk about... **VU-LYTE** OPAQUE PROJECTOR?



It's the topic of the day, in educational circles at every teaching level. The VU-LYTE offers remarkable aid in making teaching more effective. It is the opaque projector with the greatest facilities and mechanical superiorities.

What IS an opaque projector? The Beseler VU-LYTE is an ultra-modern, professional-type teaching tool, embodying an entirely new principle in opaque projection. Its exclusive features afford versatility of application and flexibility of operation. All sorts of free and easily available materials can be projected to a screen in natural colors. These include maps, diagrams, homework papers, pictures, books, magazines, and solid objects. Slides and preliminary preparation of materials are not required.

What can it DO for me? VU-LYTE will help to heighten class interest. Pupils will grasp subjects more readily. Lessons so learned are longer retained. It will make it possible for you to use more illustrative materials to enrich class discussions and increased pupil participation will become a natural result.

What ARE its advantages? VU-LYTE is simple to operate; provides the brightest, sharpest pictures in brilliant colors, and can be used in a partially lighted room. No similar projector has so many exclusive advantages. These include the VACUMATIC¹ PLATEN, to hold unmounted copy flat; FEED-O-MATIC¹ CONVEYOR, to easily feed in new copy and eject the used, automatically; POINTEX² PROJECTION POINTER, to throw on the screen a movable arrow of light operated by the teacher from beside the machine.

These and other educational and technical advantages are described in a free folder prepared for teachers and administrative personnel. A copy of "OPENING THE DOOR TO THE MIND" and a free demonstration of the VU-LYTE without cost or obligation is yours for the asking.

THE NEW
VU-LYTE
OPAQUE PROJECTOR

CHARLES *Beseler* COMPANY

EST. 1897
60 Badger Avenue, Newark 8, N. J.

The World's Largest Manufacturer of Opaque Projection Equipment



¹Patented
²Patent Pending

Charles Beseler Co.
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Gentlemen:

☐ Please send me your free folder, "OPENING THE DOOR TO THE MIND." ☐ Have your representative contact me to arrange a free demonstration of the VU-LYTE at our school.

Name _____

School _____

Address _____

(Home or School?)

City _____

Zone _____

State _____

Magnetic Tape Manufacturers Form New Trade Association

♦ 13 of the nation's leading tape recording equipment and tape manufacturers met at the Electronics Parts Show held in Chicago recently and voted unanimously to form a trade organization to be known as "The Magnetic Recording Industry Association."

Attending the meeting were Ampex Electric Corp., Audio Devices, Inc., Bell Sound Systems, Brush Electronics Co., Crestwood Recorder Division of the Daystrom Electric Corp., DuKane Corp., Fidelitone, Inc., Magnecord Corp., Minnesota Mining and Manufacturing Co., Radio Industries, Inc., The Pentron Corp., Webster-Chicago Corp., and Webster Electric.

Joseph F. Hards, vice-president of A-V Tape Libraries, Inc., who called the initial meeting, was elected president pro-tem of the new organization, and an organizing committee was appointed to outline the purposes, functions and to draw up the by-laws. Committees on marketing, legal problems, promotion and public relations will be set up at the next meeting to be held in mid-October at the time of the New York Audio Fair.

According to an announcement by the new organization, other firms who have indicated interest in becoming charter members, but who were unable to send representatives to the initial meeting, include Ampro Corp., Berlant Association, Crescent Industries, Eicor, Inc., Federal Manufacturing and Engineering Corp., Presto Recording Co., RCA Victor Division of Radio Corporation of America, Reeves Soundcraft Corp., Revere Camera Co., Tapemaster, Inc., Three Dimension Co., and the Wilcox-Gay Corp.

Aims of the Magnetic Recording Industry Association were said to be to promote the best interests of the tape recording industry, compile and disseminate, statistics, make available technical research information, advise on marketing and merchandising, provide a public relations program for tape recording on an industry-wide basis, and establish a series of standards for the industry to eliminate a variety of speeds, tracks and other manufacturing differences that tend to retard the development of the consumer market for tape recording.

The magnetic tape industry has been growing by leaps and bounds in recent years; standardization is recognized as an acute, general problem.

GOOD PICTURES OF TOUGH SUBJECTS

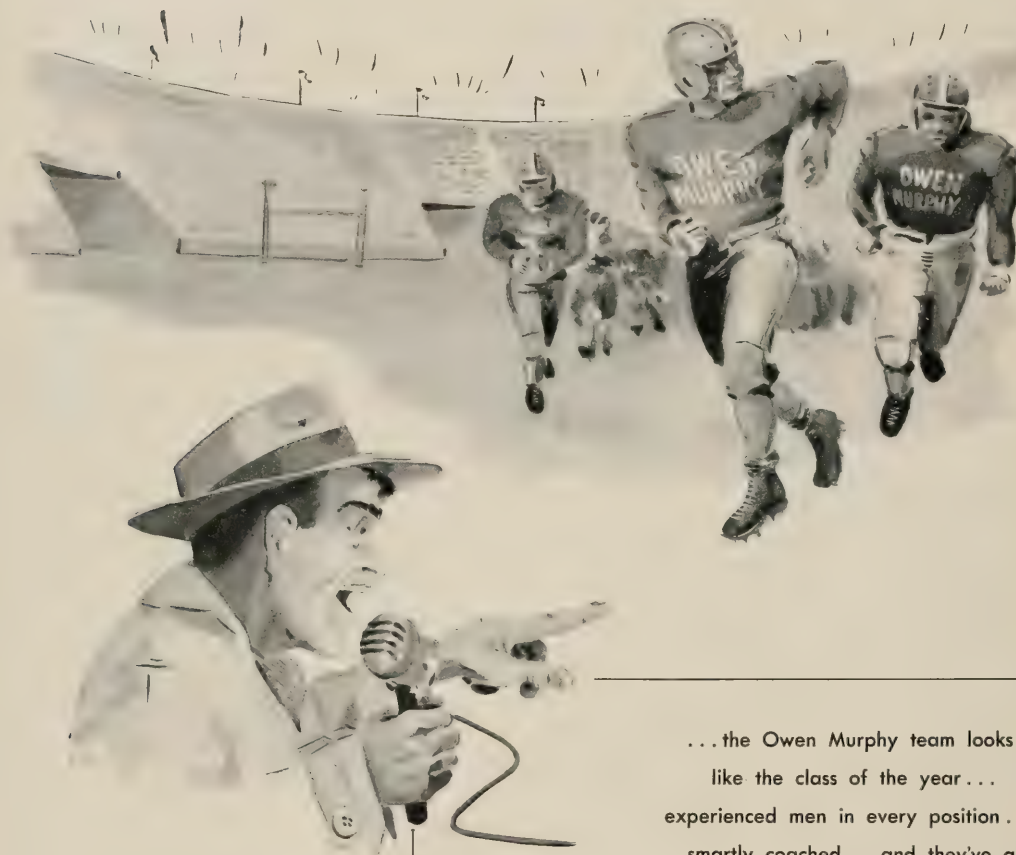


The more difficult the problem — the greater the challenge.
For that plus value in educational, public relations or employee-
training films — in live action or animation — —

John Sutherland Productions, Inc.

NEW YORK - 60 E FORTY-SECOND ST. CHICAGO - AMBASSADOR WEST HOTEL LOS ANGELES - 201 N. OCCIDENTAL BLVD.

Here come the Irish!



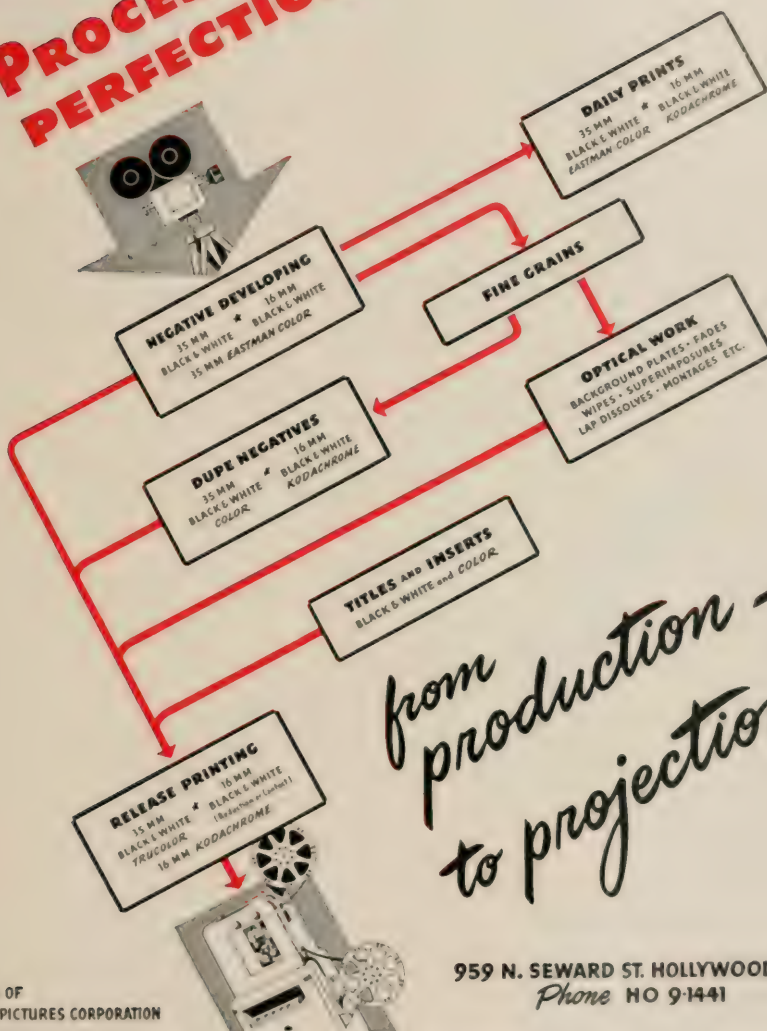
...the Owen Murphy team looks
like the class of the year...
experienced men in every position...
smartly coached...and they've got
plenty of drive and speed.
Keep your eye on the Irish!
Call them in the next time you want
a picture that scores a touchdown.

Owen Murphy Productions INC.

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DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION

PROCESSING PERFECTION



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production —
to projection!*

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SHOW WHY

with HIGH-SPEED
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PHOTOGRAPHY

YOUR
PRODUCT...

- IS BETTER
- HAS SUPERIOR
PERFORMANCE
- HAS LONGER
LIFE

Many operations in modern industry are so rapid the human eye can't follow them. Consequently important steps in product manufacture are unknown to design and production engineers . . . and the salesman, who sells the finished product.

YOU CAN'T TRAIN BY FAITH ALONE...

A salesman must believe in his product to sell effectively. High-speed motion picture photography can show quickly and easily why your product is better, will last longer than competing products . . . proof positive that it is designed and made right. Put high-speed motion pictures to work in your training program.

Write FASTAX Division for new literature on high-speed photography.



16mm 100'
Capacity FASTAX

NEW!



8mm, 16mm,
35mm 400'
Capacity FASTAX

Wollensak
OPTICAL COMPANY, POCONO, N. Y.

- RAPTOR
- RAPAX
- FASTAX
- MIRROTEL

Speedy Delivery of Filmed Sales Meeting Aids Dealer Campaign for U.S. Rubber Company

SPEED was the problem of the United States Rubber Company shared by producer Sound Masters in the making of a recent three-reel motion picture. A tight target date met by fast action on the part of this studio aided a dealer campaign.

U. S. Rubber had held a series of live meetings in key cities from coast to coast. They were attended by every member of the company's Royal Tire sales organization, brought together to receive a report from top management.

Management Direct to Field

The meetings were so effective it was decided that a film would be made that would summarize that report, so that, "while the iron was hot" the salesmen themselves could without delay carry the story to their accounts with maximum impact.

During three weeks the script was written, the studio and location photography completed, additional material assembled and the answer print shown and approved.

Within another week release prints were in use, meeting a tough target date.

Scenes of Daytona Beach and Mojave Desert tests were included, also U. S. Rubber executives speaking, as they had at the original series of live meetings.

Film Technique Not Spared

In spite of the time limit, many special optical effects were used to dramatically punctuate the development of the Royal Tire's progress in quality down through the years.

No compromise in production quality was made despite the time limit. The schedule was so well organized that additional time would really have added little to the effec-



Tire safety demonstrations at Daytona Beach, Fla., were included in film.

tiveness and impact of the finished picture.

As Harold E. Wondsel, president of Sound Masters said, "the 'impossible' was made possible through close cooperation of United States Rubber Company people and a carefully planned schedule rigidly carried out with sufficient and well-organized production crews plus the enthusiastic cutting room and laboratory people who worked around the clock."

Mojave Desert speed test run was also a key feature in U. S. Rubber film.



Here's U. S. Rubber's tire testing fleet and personnel shown at its Lancaster, Cal. (Mojave Desert) proving grounds (a film feature).





puppets aren't people



The effectiveness of your film depends to a large degree upon *imaginative* direction: Upon the ability of a man (traditionally equipped with a megaphone and a canvas chair) to awaken in the actors a sympathy for the fears, hopes and desires of those who will comprise your audience . . . and to guide and inspire each member of the cast to render a portrayal so lifelike that your audience accepts the images on the screen as flesh-and-blood people.

Yes, to your audience, actors should appear as *people*—not as puppets who have been manipulated by the director.

At Unifilms, *imaginative* direction—combined with imaginative research and scripting and the imaginative use of sound—is basic to a production that is not just a motion picture but a *moving* picture: a film so human that the viewers identify the actors as counterparts of themselves, and are impelled to imitative action.

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Du Pont Plans Production Unit for New Photographic Film Base

♦ A commercial unit for the manufacture of a new, synthetic base for motion picture film will be built at Du Pont's Parlin, New Jersey photo products plant according to a recent announcement by E. I. DU PONT DE NEMOURS AND COMPANY.

The announcement said extensive tests have shown the new base, chemically identified as a polyester, to be several times stronger and have much greater dimensional stability than any of the present types of safety film base, while retaining comparable flame resistance. An important added advantage is a reduction of film thickness, said to make possible up to 35% more footage per reel. Polyester film is also said to have higher clarity than conventional film bases, and appears to have better storage and aging characteristics.

Tests Indicate Strength

In comparing the new base with cellulose nitrate and cellulose acetate films, Du Pont said polyester has twice the tensile and tear strength, and can be stretched twice as far without breaking. It is supposed to be virtually unaffected by immersion in water or changes in humidity. In a test of folding endurance the new base withstood 17,000 flexings while an ordinary film failed after 100. It showed practically no signs of wear after 3,900 runs through a projector after perforations on standard films wore out in 1,400 projections.

Seven years of research and an investment of \$3 million have already gone into the development of the new film base. Several hundred thousand feet have been produced at the company's Parlin Research Laboratory for testing and evaluation.

Construction of the full-scale unit will start in the near future and initial production is forecast for the middle of 1955. Until then the pilot plant will remain in operation to continue supplying operating information and to produce material for trade evaluation and market development.

New Victor Gasket Film Will Tell Product and Merchandising Story

♦ A new VICTOR GASKET COMPANY film, produced by REID H. RAY FILM INDUSTRIES, INC., describes how gaskets and oil seals are made and shows the merchandising aids offered by the sponsor. It will be shown to Victor Gasket jobbers the world over.

The 27-minute motion picture was filmed in approximately three weeks in the various Victor plants in the Chicago area.

Reeves Soundcraft Announces New Micro-Polishing Process

♦ REEVES SOUND CRAFT CORPORATION has announced that a newly developed and patented "Micro-Polishing" process is now being used in the manufacture of its complete line of magnetic recording tapes. The announcement said the process was developed to materially reduce magnetic drop-outs in magnetic film recording for Hollywood and in highly critical tapes for Telemetering and other calculating applications.

Before the development of this process, according to Reeves, microscopic protuberances (oxide nodules) inherent in all oxide coatings often caused an interruption of the recorded signal. Previous efforts to eliminate these had failed and as a result the margin of error in calculating tapes remained high.

The Micro-Polishing process is said to develop high mechanical stresses on these coating nodules and the surface of the tape, resulting in "a mirror-smooth finish thus practically eliminating drop-outs and increasing the accuracy of magnetic calculating systems."

Maintains Surface Uniformity

Further research revealed that on all standard magnetic recording tapes surface imperfections caused a steady increase in high frequency output level of the tape through the first 10 or 12 playings. This prevented new tapes from being interspersed with older ones, but recording engineers solved the problem by running new tapes through the record and playback heads numerous times until a stable output level was attained. By applying the Micro-Polishing process to its magnetic recording tape, Reeves Soundcraft said surface uniformity and a stable high output level is achieved right from the first playing.

The development of high speed Micro-Polishing equipment is credited with enabling the manufacturer to apply the process to its complete line of magnetic recording tapes with no increase in price schedules.



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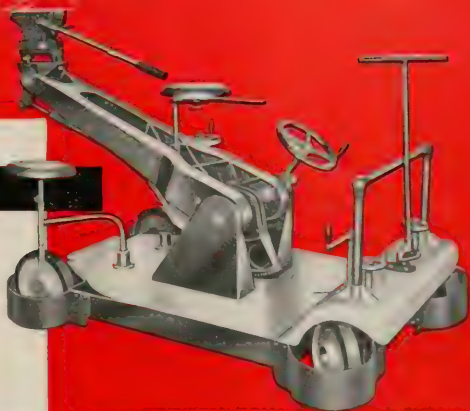
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Combines extreme ruggedness, adaptability, rigidity, ease of operation and portability not found in any other tripod. For studio or field use. Levels automatically. Tubular steel legs are easily adjusted for height—lock positively to prevent slipping. Folds compactly. Two sizes: 5' and full length.

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Gives convenient mobility to tripod-mounted cameras. In the studio, it offers a rapid means of moving camera. Wheels swivel for maneuverability or can be locked parallel for straight line tracking. In field, provides easy means for positioning camera. Strong, lightweight tubular steel. Folds compactly.

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DeVry Corp. Names Henry Fisher New Executive Vice-President

♦ HENRY M. FISHER, a veteran member of the industry, has been elevated to the position of executive vice-president of the DeVRY CORPORATION according to an announcement by W. C. DeVRY, president.

Mr. Fisher joined the company in 1928 as a sales and service engineer and office manager of DeVry's New York office. He held that post until 1938 when he became sales manager of the firm's Eastern Division. In 1948 he was appointed vice-president.

* * *

National Carbon Company Makes J. R. Johnstone Department Head

♦ The appointment of J. R. JOHNSTONE as manager of the Carbon Sales Department has been announced by NATIONAL CARBON COMPANY, a division of Union Carbide and Carbon Corporation.

Mr. Johnstone has been engaged in various sales and administrative functions since joining the company in 1917.

Lighting Carbons for the motion picture industry will be high among the new department manager's interests because of the increased light demands of 3-D and wide-screen systems. His other new activities will be the sales of carbon and graphite brushes for motors and generators, primary batteries for railroad signaling and chemical and mechanical specialty products.

* * *

Former Princeton Vice-President Heads New Division at Meredith

♦ JACK S. BARLASS, former executive vice-president of THE PRINCETON FILM CENTER, has been named director of the newly-created Book and General Promotion Division of the MEREDITH PUBLISHING COMPANY.

Mr. Barlass is rejoining the publishers of Better Homes and Gardens, Successful Farming, and six other trade books. He was with Meredith from 1937 until 1951 when he left to join the Film Center.

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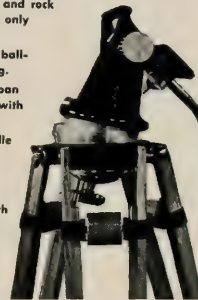
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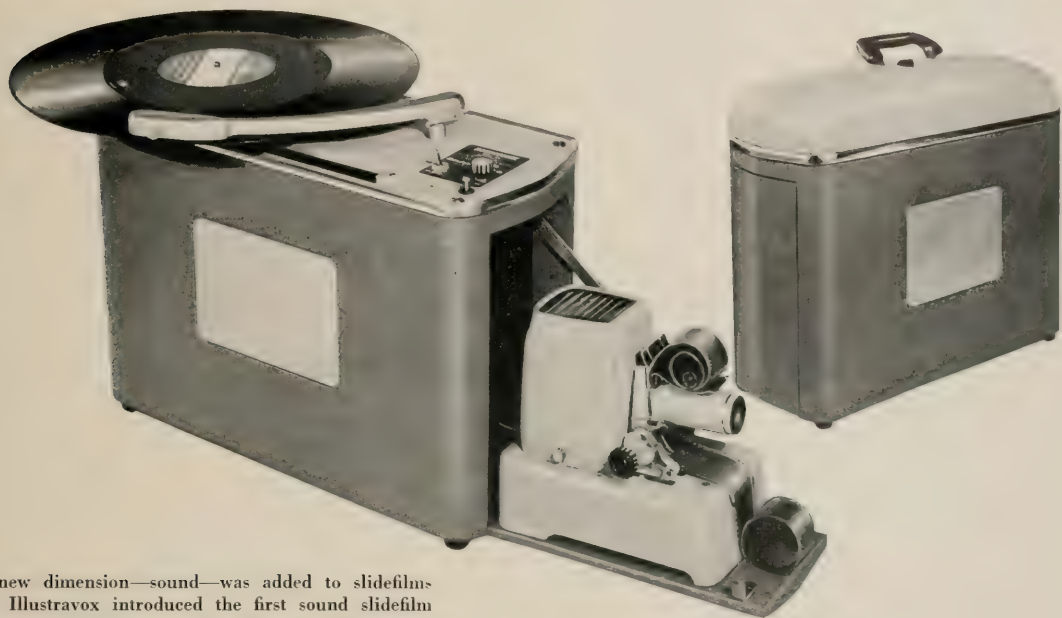
♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.

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The Finest in Slidefilm Machines By . .

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A new dimension—sound—was added to slidefilms when Illustravox introduced the first sound slidefilm machines in 1933. Now the “OLDEST NAME IN SOUND SLIDEFILMS” introduces the newest, most modern instruments in the field.

A complete new line is offered: MODEL 300A with 30-50 cycle automatic film advance and a 300-watt blower-cooled lamp.

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These new units maintain the Illustravox tradition of quality and reliability and add a host of new and desirable features. Check these Illustravox advantages . . .

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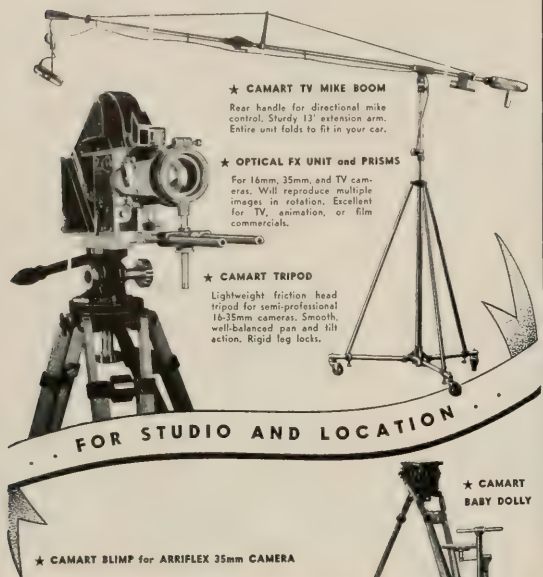
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Lightweight friction head tripod for semi-professional 16-35mm cameras. Smooth, well-balanced pan and tilt action. Rigid leg locks.

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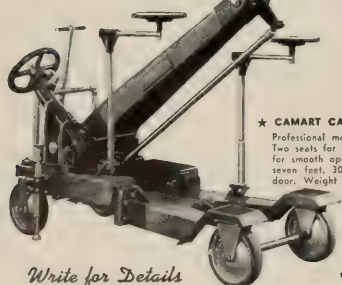
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Geared follow focus control. Reflex viewing through the blimp eliminates parallax problem. 110 volt 60 cycle single phase sync motor. Geared footage counter. Accepts camera with 400' magazines.



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New advanced glide steering. Platform for assistant and accessories. Adjustable swivel seat. Rigid clamps for tripod legs. For tripod, baby tripod, and hi-hats. Size 35 x 46 inches, it comes apart.



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Professional motion picture or TV camera dolly. Two seats for operator and assistant. Geared lift for smooth operation of boom arm from 26" to seven feet. 30" width will go through standard door. Weight 350 pounds. Easily transported.

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ALONG THE PRODUCTION LINE

Caravel Films Acquires Biograph Studios in N. Y. Expansion Move

♦ BIOGRAPH STUDIOS, a name that used to be synonymous with the early development of motion pictures, has been rented and reopened, after many years hiatus, by CARAVEL FILMS, INC. The big studio in the Bronx is now the scene of Caravel's production of three 30-minute films with the collective title, *History of the Bible*, for the American Bible Society.

David Pincus, president of Caravel, has found the two whopping sound stages of Biograph to be in excellent condition, though last used in 1933. Caravel has the place for six months, with options for extension, and will follow up the Bible series with other films for government and business clients.

Mr. Pincus noted that so many films shot in New York studios are made under "appalling conditions." He thinks Biograph, with its two sound stages measuring 80 by 120 feet, offers "great possibilities."

Charles "Cap" Palmer Forms New Film Producing Organization

♦ CHARLES "CAP" PALMER has announced the formation of a new producing organization to be known as CAP PALMER PRODUCTIONS. The unit will make industrial and documentary films and feature theatrical releases, devoting about six months of the year to industrials and the balance to "entertainment type features."

Palmer has slated *The Land Unknown*, a science-fiction film based on his own original story, as the first feature film. Special trick photography will be done by Ray Harryhausen who created similar sequences for *The Beast From 20,000 Fathoms*.

During the past four years Palmer has scripted industrial films for United Air Lines, International Harvester, National Safety Council, Socony-Vacuum and others. Among the screenplays he has written are: *Lost Boundaries*, Disney's *The Lady and the Tramp*, and *The Big Brass Band*. He also co-authored the book "Case History of a Movie" with Dore Schary, which was published last year.

Kellman Productions Acquires Additional Production Space

♦ LOUIS W. KELLMAN, president of LOUIS W. KELLMAN PRODUCTIONS, a division of News Reel Laboratory, has announced the acquisition of 8,000 square feet of additional space

adjoining News Reel Laboratory at 1729-31 Sansom Street, Philadelphia.

Scheduled to open on or before the first of October, the new building was designed to be a center point of operation for this producer of business, industrial, educational, medical and television films and commercials. It will house the firms' administrative, advertising, sales, and creative staffs and special laboratory equipment.

Kling Studios Acquires Building To Expand Chicago Facilities

♦ An additional 85,000 square feet of film studio property in Chicago has been acquired by Kling Studios, Inc. according to an announcement by Robert Eiringer, president. The additional space is necessary, the announcement said, to keep pace with the rapid expansion of Kling's motion picture-television division.

Equipping the new property at 1100 Washington Boulevard will cost \$150,000.00 according to Fred A. Niles, Kling vice-president. Facilities will include three sound stages outfitted with modern equipment, editing rooms, title and art studios, film labs and libraries, two theatres, scenery shops and offices.

In an earlier statement Kling announced a similar expansion of their Hollywood operations. A new film center will be built at 5250 Hollywood Boulevard conforming to the firm's modern studios in Chicago. Kling will continue to maintain offices and studios at 6650 Sunset Boulevard—Ray Patin Productions, the animated division of Kling Studios.

Nola Studios, N. Y. Enters the TV Commercial Production Field

♦ NEW YORK'S NOLA STUDIOS, INC., long a fixture on Broadway (1657) as a band rehearsal hall and recording firm, has organized a film division to offer its services as a producer of that burgeoning but cut-throat commodity—the television commercial.



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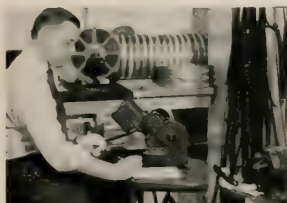
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SIGHT & SOUND

LATE NEWS & PREVIEWS

Construction Industry Leaders Meet at I-H Film's Premiere

♦ The world premiere of International Harvester's *Man With a Thousand Hands*, at Boise, Idaho in June, brought together two outstanding figures in the construction industry. H. T. Reishus, vice-president for industrial power, International Harvester Company, and Harry W. Morrison, president, Morrison-Knudsen Company, together previewed what the film critics are calling "the prize industrial documentary picture of the year."

Reishus and his staff flew from Chicago to Boise at the invitation of Intermountain Equipment Company, international industrial power distributors in Boise and host for the affair. Morrison and other directors of M-K were gathered in Boise for the firm's annual meeting.

The 55-minute color film depicts the most spectacular phases of M-K's heavy construction work on the Aluminum Company of Canada's mammoth British Columbia development project. After seeing it Morrison hailed *Man With a Thousand Hands* as "a new peak in industrial films." He also said "I hope you will show this film to as many people in this country as possible so they will know what can be done under a free enterprise system to carry out building projects on a huge scale—without government help—that will lead to a better life for everyone."

McCulloch Motors Service Films to be Supervised by Ormel Duke

♦ Service films for the diversified McCULLOCH MOTORS CORPORATION, Los Angeles, will be supervised by ORMEL DUKE, new director of service publications. In announcing the appointment, service manager ARTHUR J. GREDLER said Mr. Duke would also be in charge of the publication of all service manuals and technical publications for the organization.

Mr. Duke has a printing and publications background dating back to 1936. In 1940 he joined North American Aviation coordinating the Public Relations Section with the Art Department. In 1945 he went to Moore Business Forms and installed a sales and commercial publications system. Most recently Mr. Duke was with the University of New Mexico Press and Publications Section.



H. T. REISHUS (left), vice-president of International Harvester Industrial Power presents first print of "Man With a Thousand Hands" to HARRY W. MORRISON, president of Morrison-Knudsen Co. (story at left).

IFB Offers John Ott TV Show for Nationwide Presentation

♦ John Ott's half-hour TV show, *How Does Your Garden Grow*, presented as a live show in Chicago by Swift and Company during the past year, is now being filmed for sponsored presentation in other parts of the country. International Film Bureau, Inc. is handling distribution.

Each program is cued for four one-minute spots. Outside Chicago Swift will take two of these to sell Vigoro products, leaving the balance of advertising time to local sponsors. Programs may be booked to fit the seasons, and are designed for weekly presentation. Twenty-six shows are now ready.

University of Iowa Film Short To Show Importance of Football

★ The importance of football as a part of the athletic program at the University of Iowa will be shown in the fifth motion picture to be produced for the University by REID H. RAY INDUSTRIES.

Called *Behind the Full-Back*, the 10-minute short will describe how football aids other sports, medical research, and provides academic scholarships. It is scheduled to run in theatres throughout Iowa.

Frank J. Havlicek is producing the film from a script by Glen Low.

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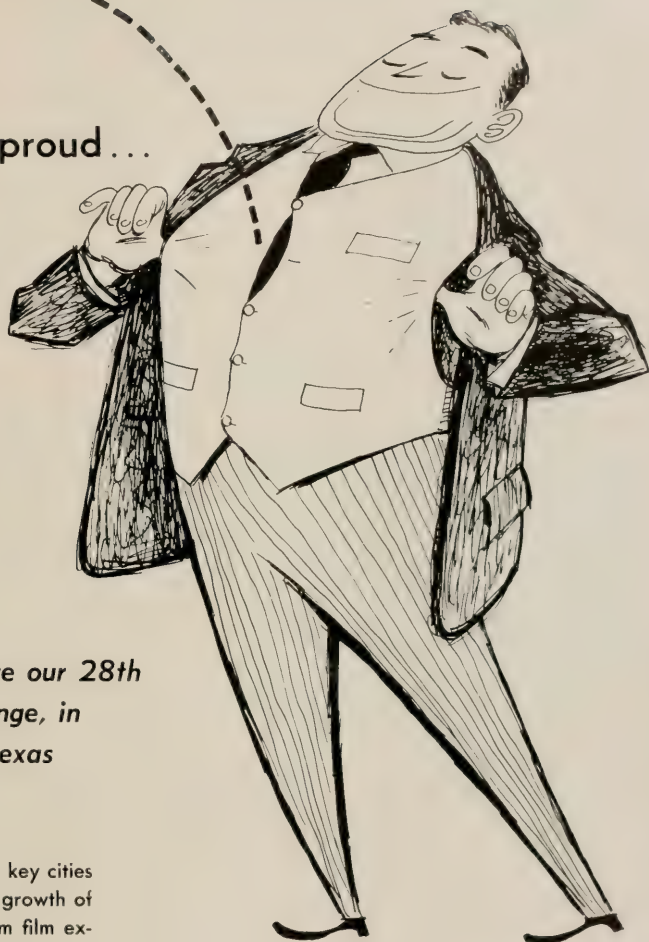
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Cincinnati 2, O.	Indianapolis 4, Ind.	New York 20, N. Y.	Washington 5, D. C.

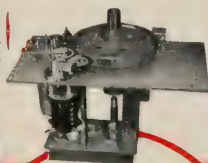
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Fairchild Model 126 Professional Tape Recorder (below) with patented Syncroll Drive and Pic-Sync Attachment (right) installed within console.

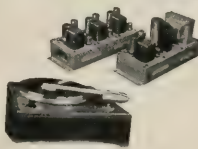


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YOUR MOST DEPENDABLE BUYER'S GUIDE

♦ Business and government buyers of films, equipment and related services find BUSINESS

SCREEN their most dependable buyer's guide... select your supplier in these pages.

Osteopathic Association Releases Two Color Films on Doctors

♦ The shortage of doctors and the significance of the degree D.O. are explained in two color motion pictures recently completed for the American Osteopathic Association and previewed at the association's 57th annual convention held in Chicago last month.

For a Better Tomorrow is a 22-minute film dealing with the shortage of physicians in this country. It traces the major reasons for the doctor shortage and points to the inadequate number of students in training as the principle cause. Emphasis is laid on the fact that the education of the physician is the longest, costliest and most complex educational program in America.

Physician and Surgeon D.O. explains the significance of the degree while outlining the training and qualifications of osteopathic physicians. Designed primarily for vocational guidance showings in schools and service clubs, the 17-minute film follows the career of a young doctor beginning with his pre-professional schooling and continuing through four years of professional education and his post-graduate internship.

Both films were directed by Theodore F. Lindgren, assistant director of the Osteopathic Progress Fund and formerly director of motion pictures for the Illinois Institute of Technology. Lewis F. Chapman, director of the Osteopathic Foundation, wrote the scripts. Cinematography was supervised by Robert J. Yuskaitis and Eagle Laboratories, Chicago, handled the production.

Information about the availabil-

ity of the films may be obtained from the American Osteopathic Association, Division of Public and Professional Welfare, Chicago.

New Colonial Williamsburg Film Is Made from Historical Skills

★ *Decision at Williamsburg*, latest release of the restored colonial capital city, is a film story of the American Revolution made from historical paintings and drawings.

Previewed last month on the anniversary of the official proclamation of the Declaration of Independence, the film will be used primarily in Armed Forces information and education programs. It was produced on request of the Defense Department for some means of utilizing as training material a slide program on American history shown regularly to visitors at the Colonial Williamsburg Reception Center. Prints will be available for rental from Colonial Williamsburg.

Color transparencies of 250 revolutionary paintings, drawings and other still photographs were used in the unusual filming technique. They were photographed on motion picture film with camera methods and devices said to give an illusion of movement.

The 20-minute historical documentary covers the 16-year period from the Stamp Act to the surrender of Cornwallis dramatizing the causes and events of the Revolution. The story links the citizen-soldier of revolutionary times to the citizen-soldier of today, focusing on the people of Williamsburg.

Paintings located after a nationwide search portray such events as the signing of the Declaration of Independence, the sufferings at Valley Forge and Washington's victory at Yorktown.

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the film and TV needs
of the universe.

A complete line of 35mm
and 16mm Cameras, Movieolas,
Dollies and accessories.

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1600 BROADWAY NEW YORK CITY

Expert Factory Repairs
Lenses mounted — "T" stopped —
calibrated and tested.

*portrait
of a man
singin' the blues*

Why?

Another exasperating delay in the completion of his film — And it's knocked his budget into a cocked hat. This boy's way off key. He's wasting valuable time and money running here, there and everywhere for his film developing . . . music . . . narration . . . editing . . . titling . . . and so forth.

HE MAKES TEN STOPS WHEN HE NEED ONLY MAKE ONE!

TELEFILM can show this fellow how to change his tune. Just one stop at TELEFILM assures harmonious production.

No more worries about **divided responsibility** and extra time and money waste.

TELEFILM'S rapid, economical efficiency — and top quality craftsmanship — is sweet music to film producers . . . everywhere.

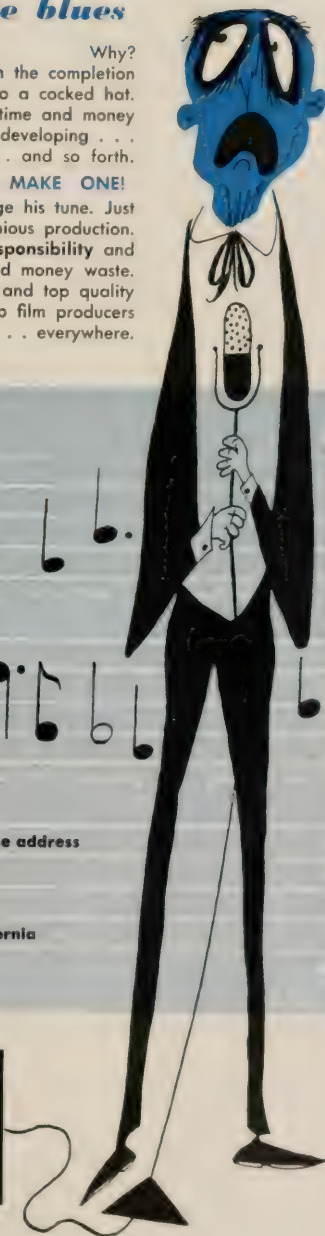
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Public Relations Pictures by Audio

"FIRST IN FLIGHT"

20 mins.

A history of aviation, beginning with the Wright Brothers and ending with today's latest planes

"CLEAR TRACK AHEAD!"

25 mins.

The story of railroad progress in the building of America yesterday, today and tomorrow.

"AMERICA LOOKS AHEAD"

20 mins.

The importance of the investment banker in the story of American progress.

"YELLOW MAGIC"

30 mins.

The story of the Frasch process of mining Gull Coast sulphur, including some striking color animation.

"THE SEARCH FOR SECURITY"

20 mins.

The story of modern life insurance, with an historical introduction.

"SYMPHONY IN F"

15 mins.

A Technicolor fantasy synchronized with an original musical score presenting the building of the twenty-eight millionth Ford car.

"GASOLINE FOR EVERYBODY"

10 mins.

Facts about the fuel everyone uses and few of us know much about.

"WE'VE A STORY TO TELL"

30 mins.

The faith and service of a great religious organization presented in a review of what the church means to many individuals and many groups throughout the world.

"JUST A FARMER"

25 mins.

A dramatized account of the varied skills possessed by the American farmer.

"THESE ARE THE FACTS"

20 mins.

Explains the functions of the fire insurance companies as represented by the National Board of Fire Underwriters.

"TIME"

20 mins.

An educational film for schools including an historical review of time-keeping devices and answering the question: "What is time?"

"THE LONG ROAD" and others

180 mins.

Series of seven institutional and service training films for the oil, automotive and agricultural fields, produced during 1935 to 1945.

"IN SECURITY THERE IS STRENGTH"

20 mins.

The importance of savings banks to the individual, the community and the nation.

"WHAT DO YOU KNOW ABOUT NEW JERSEY?"

20 mins.

A color picture about a great State and its railroad taxation problem.

"WHERE MILEAGE BEGINS"

20 mins.

The story of the internal combustion engine and the modern motor car.

"LET'S GO AMERICA!"

10 mins.

"MEN AND MACHINES"

10 mins.

"FRONTIERS OF THE FUTURE"

10 mins.

"AMERICA MARCHING ON"

10 mins.

"YOUR TOWN"

10 mins.

A series of one-reel theatrical films on the American Way of Life.

AUDIO PRODUCTIONS, INC.

Send for

"A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.



AMERICA'S PRODUCTIVE genius is rapidly turning a large part of our business economy into a buyer's market era this fall and into the new year.

If the predictions of a majority of the nation's financial writers and economists hold true, furious competition is in the making with the "toughest competitive battle in 13 years" looming on the selling horizon.

For example, Sylvia Porter, syndicated financial columnist for the Post-Hall Syndicate, is telling consumers "sales managers are preparing record sized advertising and promotion campaigns to snare as large a percentage of your dollar as you'll permit."

There is some, but comparatively little, relation in all this to the Korean truce situation. Truth is that our capacity to produce, particularly in the hard lines such as automobiles, electrical appliances, and household equipment, is simply staggering and inventories have been growing as a direct result.

Properly managed and with a return to the old-fashioned competitive ingenuity which made this country great and strong in past decades, we are simply returning to a normal state of affairs. Continued defense production and an alert Administration will forestall any real hazard to the economy but selling is back and it's here to stay—short of another all-out war.

Now Here's a Challenge to Films

Producers of business films will certainly take this economic forecast to heart. At a time when the film medium can deliver more mass impressions at lower cost than ever before, through a combination of theatre, television and 16mm showings of all kinds to consumers, the demonstration film will be welcomed—if cleverly turned out with good ideas.

Much more immediate—all kinds of visualizations are urgently needed for dealer and trade showings backing up these hot sales campaigns. That's why all kinds of new sight/sound techniques such as those described on pages 40 to 43 inclusive of this current issue can be invaluable. *Lots of picture and good sound* can step up the tempo of a sales session; new techniques get attention and hold it until the *complete story* is presented and understood. The quality of the message never varies when it's filmed and taped.

Not enough capital has been made of film showings at the retail sales level. In the pages of BUSINESS SCREEN this fall, particular attention will be given to visual displays on counters and sales floors, to the use of continuous film and slide projectors for product demonstration. The country's larger department stores have always been keenly interested in the consumer promotion value of product films. Their willingness to use tie-in advertising, heralding a film preview of interest to customers, is an asset which sponsors should capitalize to their competitive advantage.

Speed Will Be a New Ingredient

It's a safe prediction that campaigns will have to be adapted to meet quick-changing situations. The U. S. Rubber sales meeting job described in this issue (page 22) met a field sales need in less than three weeks of production time. The sponsor doesn't expect a 16mm version of "Gone With the Wind" in that kind of time but he can use the re-enactment of a perfect product demon-

BUSINESS SCREEN

M A G A Z I N E

Films in a Competitive Economy

A HARD-HITTING ERA OF STIFF SALES COMPETITION IS PREDICTED
BUSINESS FILMS AND NEW VISUAL TECHNIQUES WILL BE IMPORTANT

stration, a visualization of good selling vs. poor technique, an inspiring review of consumer benefits told with sincerity and clarity.

The much-hated television commercial has taught us some lessons in speed. A top professional film studio knows what to do with these situations and has both the manpower and the facilities to adapt to the times. That time of need has already arrived.

strongly defensive drive for member loyalty. Maintaining a strong protective sense among its members appears to be a cardinal principle of union leadership. Management's voice must be heard in frank and friendly counsel. The realization that temporary dislocations in production which result in short layoffs tend to prepare fertile ground for a socialized economy cannot be forgotten. Above all, good economic planning for a permanent prosperity depends on group information and group planning—in which films can play an important part.

Finally, Conservation of Resources

A close race, competitively speaking, may be won by the margin of productive efficiency. Fewer losses through plant accidents are assured through continued safety education programs. Better production through alert, well-trained personnel might spell the real difference between red ink and black in the year's profit and loss statement.

These are the kinds of tasks for which decades of experience have fitted both sponsors and producers of all kinds of business films. A single common denominator of all problems simply boils down to *real understanding* of sales principles and methods, of wise economic management, of safer working conditions and their benefits to the worker, of the needs of the nation as well as the individual.

Great films, like great books, come of great need. The medium which the late Richard Grant once described as "the greatest tool for putting ideas into men's heads that ever came into selling" will not be counted short in the competitive American economy which lies ahead.

This Month's Cover

★ Around the 16mm film reel which frames eight typical scenes from current sponsored films we present the kind of film fare which sponsors are now presenting to the largest audience ever available. These films are selling products, ideas and sponsor reputation to millions of viewers.

Labor Relations Need Cultivation

The competitive selling period has not lessened the need for constant and friendly employee communications. In fact, organized labor appears to be girding for greater recognition and is opposing such things as business management in the new administration.

The internal struggles for leadership within the AF of L and the CIO is again reflected in a

"DESIGN FOR SELLING" a new Johnson & Johnson film for drug retailer education is typical of useful new competitive selling aids. Scene below shows a badly organized store interior.



MODERN STORE DESIGN helps the retailer move goods and stay healthy—economically speaking. The "before and after" technique can be carried into many lines of merchandising.





CIVIL DEFENSE DIRECTOR receives bad news from volunteer workers during control center sequence in "Communications" film.

Sponsor: The Bell Telephone Companies

Title: *Communications for Civil Defense*, 32-17 min (two versions), b/w, produced by Owen Murphy Productions, Inc.

★ If the awful day should come, and the bomb should go off over one of our big cities, supposing it hits the big telephone central office. Does our communications system completely collapse?

The average citizen hasn't thought too much about this, perhaps has envisioned a few walkie-talkies scattered in the stricken city as the only method of communication left. But Civil Defense authorities and the telephone industry have given a great deal of thought and effort to the development of a communications system that will work under the duress of disaster. In conjunction with CD officials, the telephone companies have done much to prepare for any eventualities.

Phone Communications Are Adequate

The conclusion, today, is that telephone communications are adequate—they are universally available, flexible, and, most important, may be

Bell System Prepares for Disaster Needs

PRE-TEST "COMMUNICATIONS FOR CIVIL DEFENSE" BEFORE PUBLIC RELEASE

expected to function during and after an emergency.

To explain how the telephone system would operate in time of disaster, the Bell System companies have sponsored a film called *Communications for Civil Defense*. It is being circulated by the Associated Bell Companies throughout the U. S. and Canada. It demonstrates forcefully that the Telephone Industry can fully provide for the communications requirements of Civil Defense. It runs for 32 minutes, or for 17 minutes in a shorter version for theatres and television, and contains a fast moving sequence covering the Air Defense warning arrangements, Civil Defense control center operations and a realistic depiction of the situation in a community before and after a bombing.

Strands Break—But the Web Functions

The film, through animation, envisions the telephone system of a community as being much like a spider web. Despite holes that may be punched through it, it still functions and each remaining part is interconnected. The story includes an effective appeal for Civil Defense volunteers.

The film has been "made available" to local CD authorities and to volunteer groups of the Air Defense Command. Although the Telephone companies have not actually promoted this film extensively, so authoritative are its presentations that 700 prints (thus far) are in service, and it

has been adopted as "the word" on CD Communication by hundreds of official groups in the U. S. and Canada.

Test Show Public's Misconception

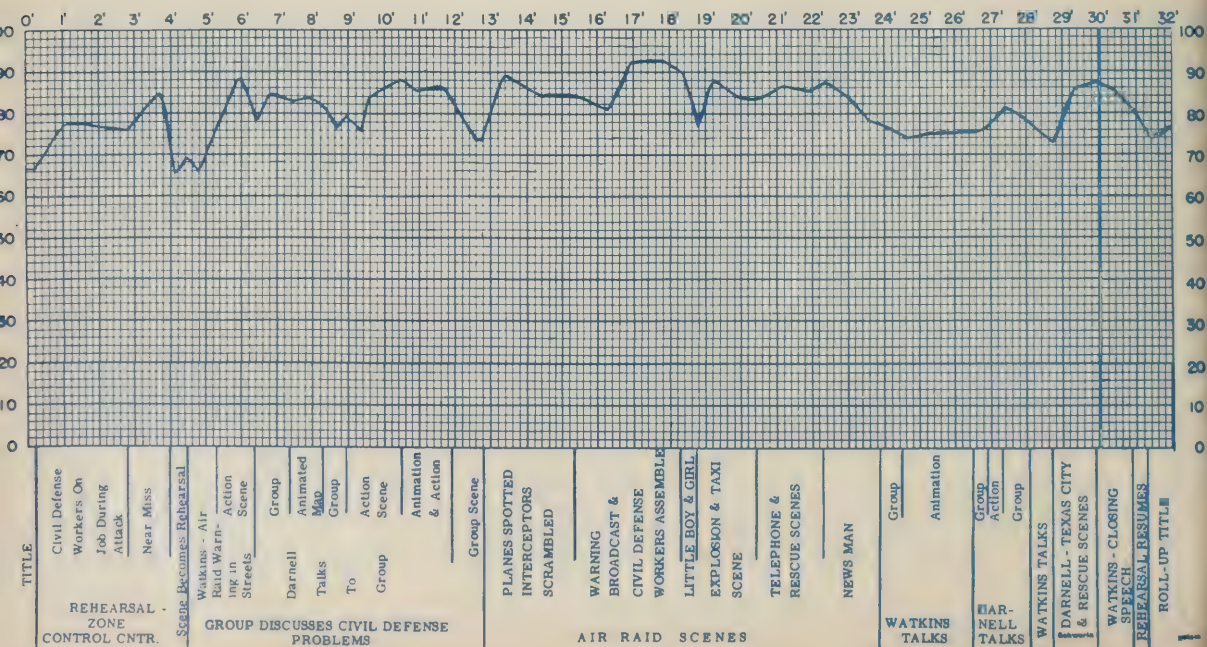
Communications for Civil Defense, like many other Bell System films, was tested by Schwerin Research Corp. before final versions were released for general showings. In first versions, it was discovered that although average citizens might appreciate what the telephone companies were doing about CD, there was a slight feeling that this was being done at the expense of normal service. Changes in the film straightened out this misconception by pointing out that there are now twice as many telephones in service as before the war and the companies are expanding service and facilities as never before in their histories.

The final version, on Schwerin testings, rated for general interest at a level comparable with good ratings for TV programs which Schwerin also tests extensively. As for the public relations job it is expected to do, audiences were tested who had seen the film and compared with control groups composed of similar people who had not.

Majority of Audience Reacts Favorably

It was found that 29% more of the audience who saw the film thought the telephone companies were doing a "great deal" to prepare for Civil Defense. 36% more thought the telephone system was "quite well" or "very well" prepared for CD. 10% more thought the telephone was "quite" or "very" important to CD.

BELOW: SCENE-BY-SCENE CHART OF AN AUDIENCE TEST ON DEFENSE FILM



WHETHER YOUR FILM BUDGET was \$2,000 or \$200,000, a good new motion picture or sound slidefilm presentation should be properly introduced to the folks you want it to meet!

Roll out the red carpet of promotional ideas for the film. Actually, many sponsors have received a greater dividend from the promotional background achieved through ownership of a well-received film property than they expected from the film itself. In other words, you can *measure* the miles of merited publicity clippings, count the tie-in window displays, total the audience requests for tie-in literature and in many other ways add up an impressive score.

Open Up With a Good Preview

Although planning of promotion actually begins weeks before the rough-cut version first hits the screen, the campaign really begins with your first preview. Do it right! Do it professionally, with top showmanship in every respect.

That means the *best room possible*, if it's a public showing. It also means well-trained professional projection service and a carefully rehearsed schedule *before* the show goes on. Do it as a "Premiere" with tickets, a printed program and an interesting bill of fare. Keep the introductory remarks short. If it's a press showing, hospitality and a smooth performance will help win the headlines a good picture deserves.

Use a Variety of Printed Media

The creation of your film is most apt to generate a score of new promotional angles—from the script itself to the many story conferences and distribution planning sessions. Match up these opportunities with appropriate printed media.

Some of these ideas, suggested by recent film successes, are the "story of the picture" illustrated hand-out booklets; clever little reminders based on a key line or situation in the film; an audience comment card (which may reveal some hidden weaknesses you'd like to know about) and a follow-up "glad you were with us" letter to be sent to a mailing list prepared from the guest list at the showing.

If dealers are going to handle your prize film package, give them the entire campaign in a complete promotional packet, keyed to re-orders of specific literature. Since you're dealing with a pictorial medium, use pictures lavishly and well.

Then Comes the Press Publicity

Literally reams of newspaper and magazine publicity have come to sponsors as the result of "public interest" film showings. Each of these showings in a local community calls for a "will be shown" and "after the showing" release in every town and community on your booking schedule.

The invaluable "advance booking notice" supplied by leading 16mm sponsored film distributors is your cue for press release activity. In this function you are performing a real service for the local editor and the group itself since the local program chairman is likely to forget this chore.

Radio and television publicity, especially in such departments as women's programs, home-maker's hours, public service programs is also

PROMOTING the Business Film

YOUR NEW PICTURE IS VALUABLE
PROPERTY — INTRODUCE IT RIGHT

worth cultivating. A short release, timed to station needs and interests, will be appreciated and gain additional prestige. If it's the kind of film a t.v. station can use on sustaining time, you've picked up additional audiences as a dividend!

One more good idea for your film publicity campaign is to supply mats of selected scenes with all releases going to local newspapers and community weeklies. It's an even better idea to select those scenes where the action is sharp and clear; editors and their readers won't be interested in technical material such as machine operations, etc. Be sure the action is well-centered and it's preferable to show *people* rather than *products*.

Supply your local dealers who handle showing promotion with ad mats featuring the film. Smart layouts carrying selected scenes and the original title art plus good copy will be highly useful in case he's able to put aside some of his budget for local ads.

And don't overlook your own company house organ. A good pictorial feature story will help kick-off the company preview or remind the home folks of the picture they've seen.

Management Looks to the Mailbag

One sure-fire popularity poll which a successful publicity and promotion campaign can generate is a heavy mailbag due to your efforts. Not only letters and cards from appreciative program chairmen but requests for company literature can be stimulated by proper handling of the film.

Since these audience "returns" also provide many useful "leads" for local sales representatives and dealer personnel, don't overlook their importance nor the value of keeping adequate records.

All of this totals up to a big job. But it's your job, your film and your company. In the hard-selling competitive era just ahead, every little factor counts where sales and public relations or better community relations are involved.

THE NEW YORK LIFE Insurance Company utilized an attractive four-color brochure telling the story of the film "From Every Mountainside" produced by Wilding Picture Productions, Inc.

IT'S THE STORY OF LIFE INSURANCE AS SEEN THROUGH THE EYES OF



ARMOUR FILMS received a good window display which included the sponsor's products in the Indianapolis office of Modern Talking Picture Service, film distributors.

Lower "Book Rates" of Postage Now Applied to 16mm Films

★ Films now carry the "book rate" of postage with two important categories of charge:

(1) 16mm films and 16mm film catalogs *only* shipped by any person, organization or company *except* commercial theatres, going anywhere in the United States, ship at 8c for the first pound and for each additional pound or fraction thereof, 4c.

(2) A still lower rate of 4c for the 1st pound and only 1c for each additional pound or fraction thereof is applied when 16mm films, filmstrips, projected transparencies and slides, microfilms, sound recordings and catalogs of these materials are sent to or *from* the following *only*: schools, colleges, universities, public libraries and religious, educational, scientific, philanthropic, agricultural, labor, veterans, and fraternal organizations or associations. These organizations or associations must (a) not be organized for profit and (b) not have any of their net income inure to the benefit or any private stockholder or individual. Zone limitations also apply.



A general session group assembles for one of the many programs during the NAVA convention.

National Audio-Visual Convention Attracts 2,800

EIGHTH ANNUAL TRADE SHOW AND DEALER MEETINGS AT CHICAGO

SHOW GROWTH OF FIELD; INDUSTRIAL FILM USERS PARTICIPATE

THE EIGHTH annual convention of the National Audio-Visual Association concluded a six-day stand at Chicago's Hotel Sherman on August 5, playing to an estimated 2,900 persons who attended its largest trade show in history as well as the meetings of various audio-visual organizations. Other participating groups included the Industrial Audio-Visual Association, the Educational Film Library Association, the Film Council of America and the recently-formed Catholic Audio-Visual Association.

More than 110 exhibitors of audio-visual equipment, accessories and films participated in the Trade Show. Special demonstrations of new wide-screen, 3-D, television and stereophonic sound techniques were an added feature of the exhibitions.

Business Film Users Meet

Highlight of the convention proceedings for business and industrial guests was the annual Industrial Audio-Visual Association meeting and invitational luncheon held on Tuesday, August 4. Leo Beebe, Ford Motor Company, and president of IAVA presided at the luncheon. Guest speakers honored by the group were Conger Reynolds, Director of Public Relations of the Standard Oil Company of Indiana, and William Maxwell, Assistant Director of Consumer Relations. International Harvester Company.

Calling the 16mm film a time-tested medium of communication for his company since its first use several decades ago, Mr. Reynolds noted the tremendous increase in audience interest. He cited Stand-

ard's most recent film, *Midwest Holiday* as an example of the sizeable dividends which a sponsor may now expect from his film investment. *Midwest Holiday* has already been shown more than 689 times in the three recent months following its release.

The new International Harvester documentary film on the British Columbia Kitimat project *Man With a Thousand Hands* was introduced by Mr. Maxwell. Other Harvester production experiences and sales returns attributed to its institutional film program were cited in his brief introductory remarks. The speakers were presented by O. H. Coelln, Jr., publisher of *BUSINESS SCREEN*, who assisted the meeting program chair-

men. William Cox, Santa Fe Railway, and John Powers, Illinois Bell Telephone Co.

IAVA members also participated in an annual panel get-together with dealer members of the NAVA. Co-chairmen of this panel forum were Francis Didier of Delta Visual Service, Inc. and Mr. Beebe. Herschel Feldman of Radiant Screen Co. was the recording secretary. Dean Blommyer of the Caterpillar Tractor Co., Tom Hope of General Mills and W. J. Connelly of the Bakelite Co. were other industry members, representing IAVA.

Postal Rate Reduction Cited

Use of educational motion pictures in schools and churches across the nation will increase tremendous-

ly thanks to recent passage of Federal legislation that extends present book rates to 16mm films, said Irving Boerlin of Pennsylvania State College speaking before a general session of the convention. It is estimated that the new postal benefits will save schools 4½ million dollars each year.

Mr. Boerlin and W. H. Durr of the Virginia State Department of Public Instruction headed up a committee that helped secure passage of the new postal legislation. Also



JAMES W. CUMMINGS of National Archives, Washington, D. C. was a featured convention speaker.

actively aiding this program for NAVA was Ken Lilley of Harrisburg, Pa.

Speaker Warns of Fire Hazard

Urging film users to "clean up their attics" James W. Cummings, assistant director of the Audio-Visual Records Branch of the National Archives, Washington, D. C., warned of possible fire hazards from old film negatives and prints which may be stored.

Vaults should be checked for the presence of any inflammable nitrate base stock. The speaker used a demonstration film which dramatically illustrated the fires and explosions which occurred under various test conditions of incorrect film storage. It was pointed out that all modern printing of films is done on a safety base and that hazards were chiefly attributed to older historical material and to some films made as late as the World War II when safety stock was occasionally in short supply due to wartime needs.

Elect Hadden NAVA President

During the formal meetings of members of the National Audio-Visual Association, Carroll M. Hadden of Louisville, Ky. was named president, succeeding Jasper Ewing, New Orleans, La., retiring chief

CONVENTION HONORS 30-YEAR VETERAN (l to r below) Ellsworth Dent, vice-president of Coronet Instructional Films and a 30-year veteran of the audio-visual industry prepares to cut a cake observing his service anniversary. Retiring NAVA president Jasper Ewing, president-elect Carroll Hadden and executive vice-president Don White look on.



executive. Mr. Hadden is president of Hadden Films, Inc.

The other new officers include Jack E. Lewis of Lawrence Camera Shop, Wichita, Kansas, first vice-president; Alan B. Twyman of Twyman Films, Inc., Dayton, Ohio, second vice-president; Ainslie R. Davis of Davis Audio-Visual Company, Denver, Colo., secretary; and Francis Didier of Delta Audio-Visual Service, New Orleans, La., treasurer. Lewis M. Lash of Engleman Visual Education Service, Detroit, Mich., and W. G. Kirtley of D. T. Davis Co., Louisville, Ky. were named directors-at-large.

National Institute of Selling

New officers of a special National Audio-Visual Association annual affair, the National Institute for Audio-Visual Selling were also named at the close of the organization's annual convention.

Chairman of the board for the 1954 Institute is R. W. Schmader, sales manager of the Projector Division, American Optical Company. J. Ken Lilley of J. P. Lilley & Son, Harrisburg, Pa. was elected vice-chairman. Anne Vath of L. C. Vath Company, Sharpsville, Pa. is the new secretary. Other members of



110 INTEREST-PACKED EXHIBITS lined the Sherman's Grand Ballroom, Exhibition Hall and Mezzanine during the recent National Audio-Visual Convention held July 30-Aug. 5.

the Institute's board include Joseph Meidt of Cousino Visual Education Service, Toledo, Ohio; John Flory of the Eastman Kodak Co., Rochester, N. Y.; and Harold Fischer of Comco Corporation, Chicago.

Latest in Equipment Shown

The highlight of the convention program was certainly the extensive and interest-packed Trade Show, featuring more than 110 exhibits of

the latest in audio-visual projection equipment, screens and accessories as well as the newest films and other audio-visual materials.

16mm motion picture projector manufacturers showed late models, featuring lighter weights and new techniques, such as magnetic recording heads, anamorphic lenses and 3-D setups. Slide and slidefilm projection, including sound slidefilm, was well represented with new

streamlined models, cooler and more brilliant in screen illumination.

Services such as soundstripping and accessory equipment were also in the limelight as were the nation's leading screen manufacturers with new fabrics, including those for wide-screen and 3-D use. The Trade Show was, in fact, good enough and complete enough to attract another 5,000 or more buyers from industry and education.

DEALER AND INDUSTRY representatives (below) discuss "New Uses for Audio-Visual Materials in Industry" in a NAVA panel session. Cos chairman Francis Didier is at the rostrum; seated at his right is IAVA's president Leo Beebe of Ford Motor Company, the other chairman.



RETIRING NAVA PRESIDENT Jasper Ewing with other members of NAVA's Board of Directors at a concluding session of the organization's eighth and largest convention at Chicago's Hotel Sherman.



POSTAL RATE BENEFITS were cited to convention delegates as Irving Boerlin, Pennsylvania State College (at rostrum) told of successful passage. NAVA president Carroll Hadden is at the speaker's left. In the immediate foreground is Ken Lilley, who also aided in campaign.



STATE AUDIO-VISUAL OFFICERS held their association meeting during the convention period. Some 20 states, the U. S. Office of Education and the National Education Association were represented.



New Dimensions:

• AN EDITORIAL VIEWPOINT •

THE RECREATION OF REALITY, as only the motion picture can accomplish that end by synthetic means, is a never-ending pursuit. Edison, Lumiere and Freise-Greene, among others, brought us moving pictures. DeForest and others brought sound to further and expand the horizon of screen reality. There is no wonder that offerings have revived that step toward reality and the subsequent introduction of wide-screen techniques.

The wonder is that the business film medium which was the sole user of such techniques more than a decade ago has allowed them to be dormant. The complexities of their use was, of course, present and remain a stumbling block. But only through constant willingness to experiment and to persuade when such a new method can deliver a fresh, strong impact upon business film audiences can this medium expect to make continued progress and prosper.

These new media — wide-screen and 3-D — have no bearing upon the major aspect of business-sponsored films intended for the tremendous public audience now available to them. There are no television stations equipped for anything but standard 16mm sound films. There are no clubs, organizations and schools, etc. among the half million owners of 16mm sound projectors who can now show these new techniques. That tremendous part of this medium of greatest interest to sponsors is not involved.

But convention and other trade showings in next year's highly competitive selling era will benefit by carefully controlled use of any practical techniques which can excite and hold the interest of their audiences.

These four pages of equipment developments merit your study. ☛



Here's how a recent Canadian Pacific film scene might look on the new wide-screen.

WIDE-SCREEN MOTION PICTURES

Bell & Howell Demonstrates 16mm "CinemaScope" Lens With Stereophonic Sound

★ The first wide screen system with stereophonic sound for 16mm films has been developed and was demonstrated by Bell & Howell Company on July 31 at the National Audio-Visual Association Convention at the Sherman Hotel. A special demonstration for the press was held July 30.

The Bell & Howell system has been patterned after 20th Century-Fox's CinemaScope. Demonstration scenes from *The Robe* and other CinemaScope films reduced to 16mm were shown. Also demonstrated were a number of original scenes photographed with the new unit.

A single anamorphic or "squeeze" lens attachment is used for both shooting and projecting.

The projected picture is of normal brilliance and fills a curved screen 2.5 times as wide as it is high. This expanse covers more nearly the normal field of vision of the human eye. The peripheral, or side, as well as the "straight ahead" vision of the viewer is brought into play and a strong sense of depth and participation in the scene is created without the use of special glasses.

The illusion is heightened by three-dimensional or stereophonic sound, which emanates from the part of the screen where the action takes place.

The Bell & Howell 16mm system

is expected to be most useful in making sales and industrial films, some of which are already in production. There is also an immediate need for the system in foreign movie houses, many of which show 16mm theatrical films only. Advanced amateurs, domestic and overseas theatres of the armed forces, schools, churches and other institutions will also be sizeable customers. C. H. Percy, president of Bell & Howell, predicted.

He also said: "CinemaScope is a magnificent new medium. It's bound to breathe new life into the 35mm motion picture industry and should also open entirely new vistas in the 16mm field. Since Albert Howell's inventions made 35mm film the industry standard 45 years ago, there

has not been a more significant step forward, except perhaps for sound and color."

To produce three-dimensional or stereophonic sound, a modified version of the company's magnetic recording projector (the Filmosound 202) is used to record the magnetic sound tracks as well as to project the film. Two different sound tracks are recorded side by side on a single stripe of magnetic material permanently bonded to the film edge. The sound is then played back through two separate amplifier-speaker systems located at opposite ends of the screen and along the sides of the auditorium.

At the demonstration the film was projected on a curved Radiant screen 3 feet high by 20 feet wide. A new type of fabric was used to provide uniform brilliance from all viewing angles. It will show both three-dimensional and wide screen pictures.

The new Bell & Howell system will not obsolete existing motion picture equipment. ☛



B&H lens is shown mounted on Model 202 Sound Projector

WIDE SCREEN ATTACHMENT

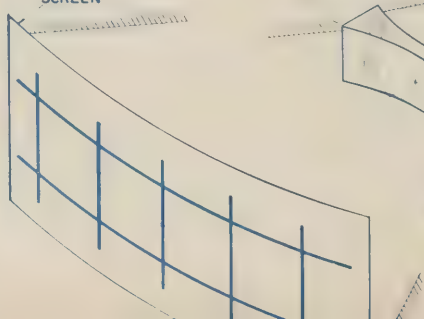
PROJECTION LENS

CONDENSERS

FILM

DIAGRAM of WIDE SCREEN PROJECTION ELEMENTS

SCREEN



3D

IN PICTURES AND SOUND FOR CONTROLLED AUDIENCE

THE SPONSORED FILM medium embraced three-dimensional principles during the New York World's Fair, nearly 15 years ago, when the Chrysler Exhibit demonstrated its popularity to waiting throngs. Today, the search for the "maximum" in reality has been resumed as sponsors and producers note the public interest shown in new dimensional techniques of picture and sound for the entertainment cinema. They are improving on them month by month.

A leading experimenter who has brought a high degree of practicality to stereo motion pictures is Raphael G. Wolff, out of whose Hollywood studios has come a new and highly-portable 16mm camera setup — plus picture-sense — to match the fine pictorial quality shown in current sponsored films. Recent Wolff short subjects in stereo and color have included unusual location sequences, realistic 3-D color animation, and glamorous product displays.

RCA Announces Arc Equipment for 16mm 3-D Business Films

♦ Portable 16mm arc projection equipment designed to use three-dimensional motion pictures for business and industry has been announced by the Engineering Products Department, RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA.

This new equipment is said to bring for the first time to non-theatrical users the special advantages of three-dimensional films with the same impact and realism of depth and color of Hollywood produc-

♦ The long-range success of 3-D in sponsored films depends on its "premiere" use among *controlled audiences* where the problem of precise interlocked projection can be safely met. The 3-D opportunity is *there* for dealer meetings, conventions and trade shows where projection control can match the precise handling now possible in the studio and on location.

And this 3-D "first-run" program can be duplicated in standard "flat" projection to take advantage of any or all of an estimated half-million 16mm sound projectors. In 3-D and color, such a subject might be designed, further, to play stereo-equipped theatres of which there are some 3,000 to date.

Stereo on the screen and with stereophonic sound are an exciting idea. They may, to many sponsors, be well worth their problems and their cost since the end result is now reaching a point of greater assurance through the creative and technical efforts of producers.

tions. Documentary and industrial films in 3-D are expected to provide American industry with an unparalleled but highly specialized medium.

The Raphael G. Wolff Studios of Hollywood, a leading documentary and industrial film producer and a proponent of stereo-projection techniques for industry, has cooperated with RCA in providing a new 3-D experimental production to demonstrate with the new equipment.

The equipment reproduces standard sound tracks, both photographic and magnetic, and may be easily adapted for binaural or stereophonic sound if desired.

The system consists of two RCA 16mm portable arc projectors with selsyn interlocked motors. The arc lighting is said to provide two to four times the illumination of the next best light source. High light intensity is a fundamental requirement for 3-D projection since the polarizing filters absorb considerable light.

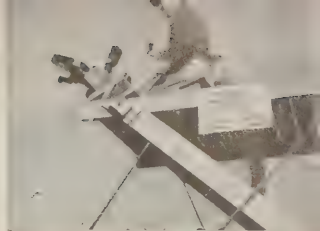
Sound amplifiers are provided with the new RCA equipment, but it may also be connected to almost any type of existing stage or auditorium loudspeaker equipment.

The new 3-D equipment, or more information, is available from the RCA Engineering Products Department, Camden, N. J.

16MM STEREO AT WORK: PRINCIPLES AND POTENTIAL

• A PICTORIAL REPORT •

♦ Unusual portability is a key factor in the new 16mm Stereo-Cine camera equipment developed and perfected by Raphael G. Wolff and shown at right as a stereo engineer lines up a 3-D shot on location.



Producer and New 3-D Cameras

♦ Taking full advantage of portability, Ray Wolff (left, foreground) directs camera crew in a recent color sequence filmed on location at Marineland, Florida and soon to be seen on the nation's theatrical screens in a 3-D short subject release.

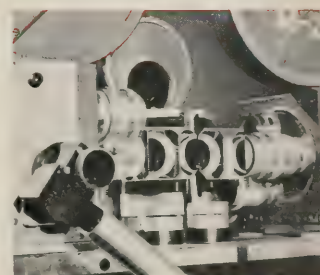
The same footage could also be released as a standard 16mm sound motion picture for projection on that type of wide-available equipment but has added impact when shown on interlocked projectors.



The 16mm Stereo-Cine Camera

♦ Culmination of seven years of experimentation and at a cost of \$50,000 is this first controlled 16mm stereo camera developed by Wolff Studios. Close-up view at right shows specially ground reflecting prisms and taking lenses.

With this highly portable 16mm equipment, effects out of reach of most 35mm studio 3-D equipment are obtainable and at lower cost than bulky, cumbersome 35mm units, used by major studios.



"Presence" Means True-to-Life

♦ The sense of "presence" or feeling of *actuality* which members of the 3-D audience achieve when viewing these films under good conditions is an important advantage in merchandising.

The obviously exciting device of bringing products and packages out of the screen also gives them new meaning and importance, especially useful in dealer meetings and at trade show and convention programs where projection may also be carefully controlled.

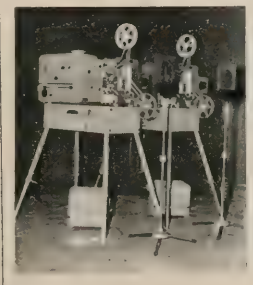


Greater Retention Through 3-D

♦ The sense of reality can bring about greater retention of objects and methods presented in three-dimensional sequences. Here a studio artist is preparing 3-D artwork for a recent stereo film presentation which included startling animation sequences in color.



INTERLOCKED ARCS provide the top-quality light and precise mechanical control necessary to a perfect 3-D film presentation in color.





3D Lens Attachment on an Ampio

Single-System 3D Motion Picture Attachment Demonstrated in Color

♦ A demonstration of medical and outdoor motion pictures in 3-dimension but requiring only a single camera and one projector for reproduction has evoked interest in Chicago and New York circles.

The 3-D method is based on a lens and filter attachment developed and patented by Hollywood engineer Friend Baker. The attachments, for both camera and projector, impose two images vertically within a single 16mm frame. In projection, the attachment delivers a wide but shallow screen image.

The stereo effect was apparently sharp and distinct, however, and it has been indicated that the technique can be handled on a fairly large screen surface providing sufficient projection light is available.

Some light deterioration due to the Polaroid filter was evident (this device also uses Polaroid viewing spectacles). A distinct advantage, however, is the simplicity of 3-D control when the attachment is mounted on standard 16mm sound projectors. There is also little of the limitation of stereo field noted in other single-system equipment, such as those using parallel lenses with fixed dimensions.

Vanguard Studios of Hollywood are showing the demonstration films to medical and pharmaceutical groups. The Baker-Worth people who hold the patents which cover this 3-D method have not indicated any immediate sale of the attachment to other producers.

Mechanical 3-D Coupling Is Shown on 16mm DeVry Projectors

♦ The DeVry Corporation, Chicago, has developed a mechanical coupling arrangement by which DeVry 16mm sound projectors, including the JAN equipment, can be interlocked for 3-dimensional motion picture showings.

Said to be dependable and precise for the essential close tolerance of 3-D motion picture presentation, the DeVry equipment can be adapted to existing models.

COLUMBIA'S NEW STEREO SPEAKER

★ COLUMBIA RECORDS, INC., which introduced the revolutionary hat-box-size "360" high-fidelity phonograph early this year, has brought out a new speaker attachment, which, connected to the twin speakers of the "360," produces an extraordinarily life-like three-dimensional sound effect.

The new speaker, called the "XD," will sell for \$24.95. It is connected to the "360" with a 30 foot extension cord so that the units can be placed in opposite corners of a room. When the jack at the end of the extension wire is plugged into the back of the "360," certain circuit changes are automatically made to divide the spectrum of sound between both units.

Bass and lower-middle frequencies originate in the "360," while upper-middle and high frequencies radiate from the "XD" speaker. The sound produced by the twin-speaker "360" is broadened and magnified with the addition of the "XD" unit. In effect, the music seems to come from every direction in a room, giving the listener the impression of a new depth of sound.

Three-dimensional sound reproduction has been the most sensational new recording development of the past year. The principle is similar to 3-D movies. Just as each eye sees a separate image, each ear hears a separate pattern of sounds. In the mind of the viewer or listener these two separate impressions combine to produce a single image or sound with a life-like sense of depth or perspective.

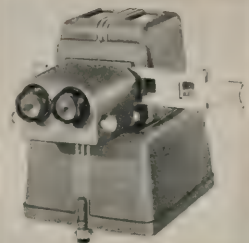
Just as a conventional film is made with a single camera, conventional recordings are made by funneling the sound into a single wire or channel, although several microphones may be used.

In 3-D films, two separate images are photographed by two separate cameras, corresponding to the left and right eyes. The corresponding sound system, called binaural, uses two microphones, each making a separate recording for each ear. Just as polaroid glasses are needed for viewing the two separate images as one picture, headphones are necessary for listening to the binaural recordings. Special records are also required, with double tracks or sets of grooves, as well as new equipment with double needles, amplifiers and speakers.

Since headphones are impractical for general listening, an alternative system is used which substitutes separate loudspeaker for each earpiece. The effect, although agreeable, is no longer truly binaural, since each ear will now hear both records at the same time, thus reducing the sense of sound depth or perspective.

There is a second multi-channel system using three or more microphones to make a number of separate records which then play through spaced-out loudspeakers to recreate the effect of two-eared listening. Known as stereophonic sound, this system is feasible for motion picture theatres but impractical for living rooms since the speakers have to be set at considerable distances from each other in order to produce the sense of perspective.

Columbia's "XD" system is an effective compromise which does not obsolete existing records. By separating the frequency spectrum between two units and broadening the source of sound, the "360" and "XD" approximate the life-like effects of two-eared binaural recording as heard through loudspeakers instead of headphones.



Triad Stereo Slide Projector

Practical Three-Dimension Slide Presentation on Triad Projector

♦ For product displays, room designs and arrangement (such as in the case of store, restaurant or institutional equipment) and dealer programs, the Compo Corporation, Chicago, is offering the new TRIAD, 3-dimensional slide projector designed by Dr. Harold R. Lutes.

The Triad utilizes 2 x 2 stereo color slides. These are projected on 500-watt equipment with an excellent optical system and a new light polarization setup.

Simplified one-knob lens control combines both vertical and horizontal adjustment of lenses for 3-D compensating.

Mid-South Producer Offering Both 3-D and Wide Screen Films

♦ Following many months of laboratory work and completion of a new professional 3-D camera setup, Sam Orleans and Associates, Knoxville, Tenn., is offering dimensional motion picture services.

A new method of coupling projectors has been met by a simple mechanical device which "simplifies the operation of 3-D projection so that anyone who can read an instruction book can set them up and run with perfect synchronization," according to this producer.

MULTIPLE VU-GRAPH WIDE-SCREEN SHOW GIVES DRAMATIC EFFECT



♦ The multiple rear-projection Vu-Graph presentation shown (left and right) was staged on the roof of Chicago's Merchandise Mart on June 30. Allen, Gordon, Schroeppel & Redlich Studios used color transparencies on the huge 9 x 30-foot screen, showing busts honoring distinguished merchants of America.



PUBLIC ENTHUSIASM for Cinema and the subsequent wave of 3-D and widescreen development fed by a tv-conscious Hollywood has been tempered by complexities of both production and projection. But for the advertiser and merchandiser or agency seeking a dynamic and expressive means of color-visual presentation, we give you Pan-Screen.

Basically a still-picture presentation with semi-stereophonic sound reproduction, Pan-Screen was unveiled on a 30-foot span of highly-portable screens during the recent NAVA Convention in Chicago. In



Here's the 30-foot span of a Pan-Screen presentation showing a wide-screen color subject.



THREE 1,000-watt DuKane-SVE projectors with the new "Synchrowink" picture change attachments

this special demonstration program, convention guests saw a new medium, already advanced beyond its infancy, but possessing real possibilities for impact and holding its audience spell-bound as colorful scenes of a pineapple promotion show spread across full width of screen area or set up convincing point-by-point illustrations on the individual screen units. Sound followed the pictures with startling realism.

But the rest of the Pan-Screen story is equally important. For through the ingenuity and engineering skill of projector and tape recorder manufacturer (DuKane), slidefilm projectors were unveiled with the new "Synchrowink" picture change, which moved the scenes faster than the eye could detect. DuKane Corporation, the St. Charles, Ill. equipment firm, also unveiled its new "Stereomatic" tape recorder-reproducer with automatic circuits for controlling the projectors matched to individual speakers for directional sound.

Pan-Screen is important because its technical equipment and the

PAN-SCREEN HAS VISUAL POWER

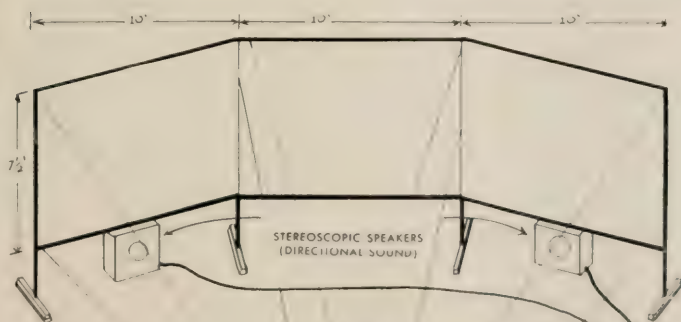
Wide-Screen Medium Shows Color Still Projection With Directional Sound

three seven and one-half by ten-foot Fast-Fold screens (developed by Commercial Picture Equipment Co.)

are accessible and fairly economical. Three 1,000-watt DuKane-SVE Industrialist slidefilm projectors, tape reproducer, matched speakers and the screen units make up the

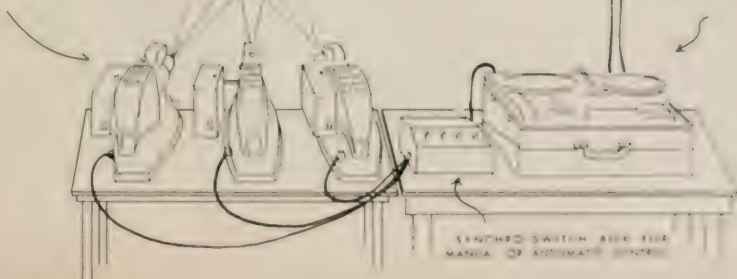
equipment package. Any of the experienced business film producers has the skill to build an equally

(CONTINUED ON PAGE 50)



Pan-Screen Projection

THREE DUKANE SVE 1,000 SYNCHROWINK PROJECTORS



DUKANE STEREOMATIC TAPE RECORDER-REPRODUCER (DIRECTIONAL SOUND) AUTOMATIC CONTROL OF FILMSTRIP PROJECTION



The natura' curiosity of a youngster like this symbolizes Monsanto's film theme.

Monsanto Previews "Decision for Chemistry"

CHEMICAL COMPANY UNVEILS ONE OF YEAR'S BEST INSTITUTIONAL FILMS

Sponsor: Monsanto Chemical Company.

Title: *Decision for Chemistry*, 50 min. b/w; produced by MPO Productions. Distributed by Modern Talking Picture Service on release in fall of shorter versions.

★ *Decision for Chemistry*, a new film just released by Monsanto Chemical Company, is expected to be one of the outstanding documentary films on an industrial subject for some years to come. It is thorough (50 minutes in the full version); it represents a long range plan of the company that has been under consideration for several years; and it was provided a strong enough production budget (over \$100,000) to insure that in every cinematic detail, it is *right*.

Sidney Meyers, who directed the prize-winning film, *The Quiet One*, several years ago, was the director; Burton J. Rowles provided the excellent script; Michael Nebbia and Larry Madison the photography; and Alex North the original musical score. MPO Productions produced the film.

Created for Wide Audience Appeal

Decision . . . is primarily an institutional film with plant communities and the public as the number one long-range audience; with employees as the secondary yet very important (and first-to-be contacted) audience; and with schools as the third audience. As such, this film makes no attempt to show the entire Monsanto landscape,

does not provide a "camera tour" of all the plants, is not an "inventory-type" picture. Instead it is a broad story of the contribution of the chemical industry to mankind; and its theme of "boys and freight trains" involves the curiosity of youth, and the freedom of expression and exploration as provided by the chemical industry.

Commentary Does Not Mention Firm

Monsanto's film was expressly designed to have as "low-pressure" an approach as possible, in fact, the company is not named even once in the commentary. Dan J. Forrestal, Asst. Director of Advertising and Public Relations, who supervised the film project, explained this recently:

"There is a growing suspicion about the true value of films which constantly shout 'Ajax is a wonderful company; without it, there'd be no increased standard of living, no Brooklyn Bridge, no wheat in Kansas, no Niagara Falls.' In fact, there is a suspicion that captive audiences, imprisoned in darkened rooms, do not necessarily buy such self-endorsement on the part of sponsors via motion pictures.

"In this film, we have decided to tell part —



COMPANY SECRETARIES acted as greeters and usherettes at premiere. Designer William Lang created stoles of sheer batiste with a trademark "M" pattern as their "uniforms."

and obviously only a small part — of the real Monsanto story on the screen. We do not add, on the sound track, 'now isn't this all just peachy?' Instead, we are, by design, doing a low-pressure and, hopefully, more believable job;

PREVIEW AUDIENCES lined St. Louis' Grand Avenue as almost 8,000 employees and friends of the company attended the premiere.

THE 3,800 SEAT St. Louis (Mo.) Theatre was well filled for June 22 premiere for main office employees and families.



"Decision for Chemistry" is a glimpse into the face of American youth. It examines youth's curiosity, eagerness for learning and exploration and shows yesterday's curious youngster as today's searching scientist.

we are showing the truth on the screen, and not voicing the sentiment 'isn't Monsanto wonderful?'

"We would far prefer to have other people — people in our audiences — left with that impression. In other words, we'd rather have them say it, than to say it, blatantly, ourselves. We are not being altruistic, not simply being 'nice guys' in doing a film of this sort. To the contrary, we have confidence that the 'low-sell' quality will develop to be a harder-hitting, more effective communications medium for Monsanto than the often commercial-laden sponsored movie."

A Real Mission to Accomplish

It has also been pointed out that the company exercised admirable restraint in avoiding such clichés as "Chemistry is Magic!" There are no



N. Y. PREVIEWERS (l to r) were Irwin A. Vladimirov, ad exec.; John H. Briell, v.p. Reader's Digest, Intl.; Brax Pollard and Julio Usera of Monsanto; and H. A. Damato, district manager of American Exporter Publications.

scenes that say "Presto-Chango, Hokus-Pokus here comes the miracle fibre!"

Decision . . . is a glimpse into the face of American youth, and it examines, briefly, the curiosity of youth — the eagerness for learning, for exploration, for investigation. It hints that yesterday's curious youngsters are today's searching scientists; and that many of today's youngsters, awaiting the day when they'll receive an outlet for their energies and investigations, will be the scientists of tomorrow. This is the simple story pattern — looking at yesterday to see today, looking at today to see tomorrow.

Black and White Deemed Preferable

Decision for Chemistry was shot on black and white film. Not because the company is against color films per se (Monsanto has several color films and is making more), but because it was felt that it would be a better picture in black and white. Better in that black and white often succeeds in establishing a definite mood or theme, as was desired in Decision . . . more effectively than color.

Before this film was set into production (with some 19 producers making a pitch for the job), Monsanto compiled a check list of 38 factors to

be considered as the general objectives of the motion picture, as determined by advance planning and thinking of the management personnel concerned.

A Good Model for Film Planners

Here are some of them: Interest value; precautions against a film which would become rapidly obsolete; assurance the final product would be of sufficient interest for the public, for employees, for stockholders, for recruitment and other purposes in schools; a complete enough story to give audiences a balanced enough viewpoint of Monsanto, attempting to avoid too little of the company's operations, and thereby be insufficient, attempting also to avoid showing too much, and thereby be too broad and superficial; a good, accurate yet not too gabby a script; good photography, editing, sound effects, music; a broad enough interest to assure some use on television, etc.

That these objectives have been reached is indicated by the overwhelming response given the film thus far by Monsanto employees, civic officials in plant cities and the general press — including a tribute from the NEW YORK TIMES.

Modern Handling National Bookings

It is anticipated that Decision for Chemistry will be seen by millions of people — through the company's own auspices at branches and plants and through the facilities of Modern Talking Picture Service. Audiences will be Monsanto plant and office communities, civic and service club functions, schools and colleges, and a myriad of other typical American meetings. Three versions have been prepared — of 50, 35 and 12 minute lengths. Monsanto hopes the film will serve to cast one more ray of light on the role of chemistry in this "chemical century."

MONSANTO PRESS PREVIEWERS



HOWARD MARSH, Monsanto's ad man, (left) greets Jim Grace, American Chemical Society editor, and Margaret LeGros, of Foreign Magazine.



FLORIDA LOCATION setup above shows (l to r) producer Paul Alley, cameraman Cliff Poland and editor Ann Blazier at Ross Allen's Reptile Institute. (Story below)

Film on Florida's Silver Springs Earns Dividend Through Cooperation Sponsor: Florida's Silver Springs.

Title: *A Day at Florida's Silver Springs, Shrine of the Water Gods*, 22 min. color, produced by Paul Alley Productions.

★ If an advertising manager walked in to his boss and said he was planning to donate half the space on 400 twenty-four sheet billboards to publicize his competitors, most employers would hit the ceiling, fire the ad man, or both.

Peter Schaal, advertising director for Florida's Silver Springs, did just that and not only boosted business for the famous central Florida tourist attraction but won four advertising awards for Messrs. Ray, Davidson & Ray, operators of Silver Springs, for what is now known as "Operation Bread-Upon-The-Waters."

Schaal credits much of his success in luring a million people to Silver Springs in 1952 to the cooperation given him in return by competing Florida attractions.

Schaal's latest advertising exploitation is a 22-minute color motion picture in which transportation lines serving Florida are also being given a "free ride."

Eastern Airlines, Seaboard Railroad, Atlantic Coast Line and Greyhound are participating in distributing the film free of charge. Films for each company carry a separate opening sequence depicting a family arriving at Silver Springs by plane, train or bus. End trailers show each individual carrier departing from the Springs, with no other advertising than a picture of the carrier.

The story features a Boy Scout and Girl Scout as they visit the colorful jungle country, see Seminole Indians, ride in the glass-bottom and photo-sub boats and view the fascinating panorama of underwater life, including an underwater ballet, a la Esther Williams.

Actually, cameraman Clifford Poland came directly from a new MGM Esther Williams Technicolor feature to handle the Silver Springs photography and caught scenes that are almost three-dimensional in quality.

Silver Springs will be released in the fall to 16mm audiences all over the country and a shorter black and white version is being prepared for television. Paul Alley, formerly with NBC-TV, wrote the script and supervised production of this super-scenic short.

"King's X" Tells the Credit Union Story

CREDIT UNION NATIONAL ASSOCIATION SPONSORS PICTURE STORY

Sponsor: Credit Union National Association.

Title: *King's X*, 29½ min. b. w. Produced by Jerry Fairbanks Productions.

★ Through the centuries, human needs and the problems of family finance being what they are, one of the average man's most constant problems is personal debt. Sickness, a short lay-off, unexpected household emergencies of all kinds can easily put the otherwise solvent wage-earner in financial hot water—for the installment collector and the landlord are as inevitable as death and taxes.

In medieval times, the debtor's prison awaited the luckless citizen; the preying loan-shark is the modern equivalent. Until the advent of needed small loan legislation, the man without capital or security was a hapless victim for the hoodlum lender.

Another major source of consumer credit came to America some 50 years ago when the first credit union was formed in Canada and then in the United States. This new 29½-minute motion picture, *King's X*, is the story of that movement, its historical antecedents and the ways in which it serves the fortunate millions who are eligible for membership in plant, office and rural groups where these cooperative credit societies are

formed. Jerry Fairbanks Productions produced the *King's X* for the Credit Union National Association headquarters' organization in Madison, Wisconsin, which aids and informs some thousands of member groups. Casting is excellent.

Leo S. Rosencrans' screen story is a dramatic but very human tale of one man's need and of the warm and friendly spirit of personal aid which he receives from the credit union in his plant. An opening sequence, laid in London of 1665, shows the capture of a hapless debtor by soldiers and their discomfiture when another victim is saved by the painting of the king's "X" on his front door. Those who had done service for the monarch were protected by his mark.

"Average man" Norman Roberts' house carries no "king's X." When he finds himself behind the financial 8-ball, family friend Barney senses the problem and takes Norm to Cliff Halverson, official of the company credit union. Norm signs up, gets an immediate loan to meet his urgent needs and, more important, gets a fresh start up the ladder of solvency in his family affairs.

Showings of *King's X* will be held nationwide, particularly among factory and rural groups where membership potentials exist. Distribution arrangements are being made by the Credit Union National Association, Madison, Wis. ☐



DEBTOR'S AUCTION in 1700 was the plight of the luckless whose life insurance was thus acquired by the highest bidder.



A FORTUNATE FEW escaped debtor's gaol when their houses carried the magic symbol of the "King's X" on the front door.



NORM ROBERTS is the "average guy" whose temporary financial stress might have had an unhappy ending but for the credit union.



UNCLE BARNEY (played by Guinn Williams, center) introduces Norm (Hugh Beaumont) to company's credit union and salvation.

Kelvinator's "Just Like Magic"
Has Plenty of Consumer Appeal

Sponsor: Kelvinator Division of Nash Kelvinator Corporation.

Title: *Just Like Magic*, 15 min. color, produced by Raphael G. Wolff Studios.

★ *Just Like Magic* will sell you a new electric stove if you don't watch out. This reviewer always feels helpless after seeing a picture like this because he either has to go out and buy his wife a new electric stove, Kelvinator of course, or feel apologetic because she is having to put up with an old gas stove, or even last year's Kelvinator.

Narrated by "Electricity Speaking," the film opens with industrial shots showing some of the many industrial applications of electricity, and then focuses on a home. There it points out the many fields in which electricity serves to lighten the housewife's load with refrigerator, food freezer, coffee maker, washing machine, water heater, clothes drier, vacuum cleaner, etc. Finally it settles down to business and what an electric stove can do for her.

This housewife is Elyse Knox—and don't we all wish we had one around the house. "Electricity" shows her 10 reasons why electric cooking is good, and if the Gas Institute isn't looking we'll list them here: It is fast, clean, safe, cool, certain, healthful, economical, automatic, convenient, and modern.

The points were well made, and we went home and kicked our old wood burning kitchen stove just to show what we thought of it.

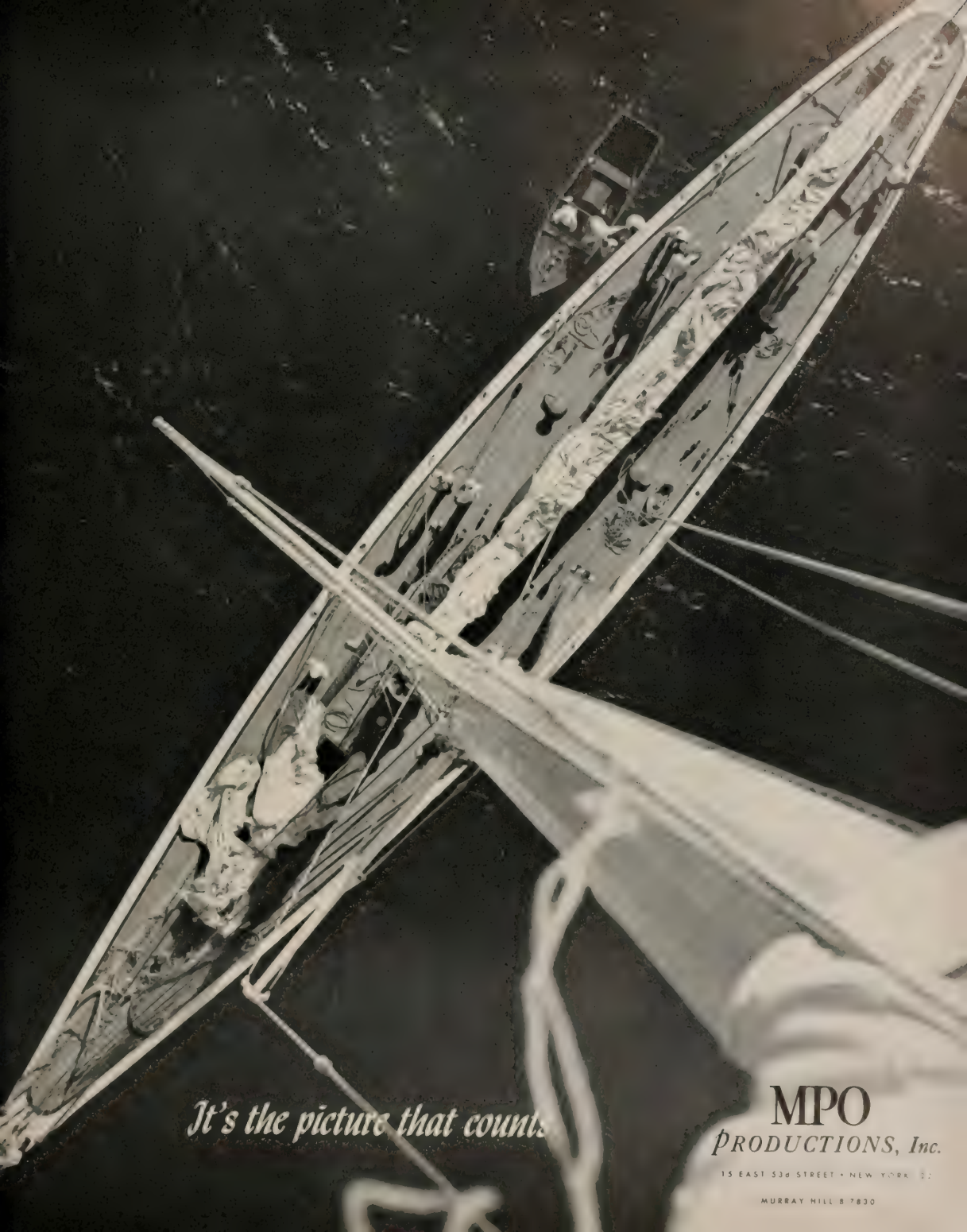
Just Like Magic will be distributed by the Kelvinator sales organization. After seeing it themselves Kelvinator dealers and their salesmen will show it to consumer groups. ☐

Business Groups and State Department Use "Story of Main Street Merchant"

★ The J. C. Penney Company's dramatic story about one of its store managers, *Story of a Main Street Merchant*, has found enthusiastic audiences among groups that were originally never contemplated for it.

The 45-minute picture, produced principally for employee showings as part of Penney's Golden Jubilee celebration last year by John Sutherland Productions, has not only been one of the most popular films distributed by Association Films to schools, churches and civic groups during the past year, but has been widely sought by hospitals, prisons, armed forces installations and business firms. Some of the companies that have shown the Penney film to their own employees are International Shoe Company, International Harvester, Socony-Vacuum, Kellogg Co., Kraft Foods, U. S. Steel, Hood Rubber Co., Bendix Home Appliances, Armour & Co., Boeing Aircraft, and even one W. T. Grant store!

In addition, the film has been distributed abroad by the State Department, and has been requested and played so far by 49 television stations and broadcast over the NBC-TV network by special request. ☐



It's the picture that counts

MPO
PRODUCTIONS, Inc.

15 EAST 53RD STREET • NEW YORK, N.Y.

MURRAY HILL 8-7830

The Index of Sponsored Films

An exclusive and continuing feature of BUSINESS SCREEN is the publication at regular intervals (semi-annually) of this convenient sponsor and title index to motion picture and slidefilm programs reviewed in these pages.

The listings below cover the first half of 1953, including the last issue of 1952. All issues referred to are in the current Volume Fourteen, excepting No. 8 which refers to the concluding number of Volume Thirteen, 1952. A majority of the films listed have been reviewed in detailed "Case Histories."

SPONSOR	PICTURES	Page	Midwest Rubber Reclaiming Co.	Minneapolis-Moline Power Imple-	Recruited Rubber	
		Issue	ment Co.			No.
Admiral Corp.	3-D Sales Film	4	28		Bird Nesting Time	2
The Advertising Council	See You at the Polls	3	56		Birds of the Prairie	1
Aetna Casualty & Surety Co.	Good Housekeeping	3	56	Mitchell Mfg. Co.	Wetland in Spring	4
Air Reduction Sales Co.	Burning Blades	2	16	Monsanto Chemical Co.	Health and Your Wealth	3
	Tool of Many Uses	2	16	Monsanto Chemical Co.	Decision for Chemistry	1
Allegheny Ludlum Steel Corp.	The Shining Heart	8	39		Garden Wise	1
Allen Mfg. Co.	Hold Everything	4	64	Nash Motors	Nash Rambler—1953	2
American Fire Ins. Group	Peace of Mind	2	60	Nat. Assn. Auto. Mut. Ins. Co's.	Out of the North	1
American Airlines	The Big Vacation	3	28	Natl. Auto. Transporters Assn.	Truck Safety Series	3
Amer. Bottlers Carb. Beverages	Magic Flavor Pick-up	8	44	National Bureau of Standards	Haultrucks West	1
	Kitchen Magic with Soft Drinks	8	44	National Carbon Co.	Mixing Silicate Cement	2
American Can Co.	The Miracle of the Can	8	36		By Way of Experience	8
American Cancer Society	Lung Cancer	2	60	Nat. Conf. of Christians & Jews	Meeting the Challenge	8
	Oral Cancer	2	60		Chuck Hansen—One Guy	1
Amer. Economic Foundation	Backfire	1	120	Natl. Consumer Finance Assn.	Packaged Training Aids	1
Amer. Kennel Club	221	3	52	National Cotton Council	One Third of Your Life	8
Amer. Plant Food Council	Making the Most of a Miracle	2	52	Nat. Electric Products Corp.	Octopus in the House	8
Amer. Tel. & Tel. Co.	Visible Speech	2	8	Natl. Restaurant Assn.	America Eats Out	4
The Amer. Waterways Operators	The Master Element	3	45	National Safety Council	A Gray Day for O'Grady	8
Armour & Co.	Drive-in Shorts	2	56		Safe As You Make It	3
Ashaway Line & Twine Mfg. Co.	Heuilt on the Neversink	4	68	New Jersey Highway Authority	Your Garden State Parkway	8
	Knight on the Broadhead	4	68	City of New York	The Waters Around Us	8
Atlas Powder Co.	The Inside Story	4	64	City College of New York	Retailing	8
Austenal Labs	Microcast	1	100	N.Y. Chicago & St. Louis R.R.	The Nickel Plate Story	8
Baltimore & Ohio R.R.	Close Call for Jimmy	3	45	New York Telephone Co.	Life Lines of Defense	8
Boston Combined Jewish Appeal	A Single Voice	3	56	Ohio Bell Telephone Co.	Training Film	2
Briggs Mfg. Co.	Designs for Better Living	8	50	Oil Industry Information Comm.	American Frontier	3
Budd Co.	Clear Iron	2	72	Overbrook School for the Blind	Dark Interlude	3
Calif. Prune & Apricot Growers	Good Wrinkles	8	38	Pacific Electric Railway	Slide-Tape Program	2
Canadian Paint Industry	Liquid Beauty	3	26	Pan Intermountain Express	Wheels of Progress	8
Cannon Elec. Co.	Contact	2	64	Pan American World Airways	New Horizons	8
Caterpillar Tractor Co.	DF-20 Tractor	8	50		Stolen Time	8
Centennial of Engineering	Adam to Atom	1	100		Wings to Italy	2
Chambersburg Engineering Corp.	The Hammer Builders	3	62	Pennsylvania Railroad	The Breaking Point	3
Champion Spark Plug Co.	Racing Champions	3	52	Pfleiffer Brewing Co.	Mr. Weber Discovers America	8
The Christophers	Faith, Hope & Hogan	3	34	Phelps Dodge Corp.	Cable Crossing	2
Chrysler Corp.	Starring in Style	1	123	City of Philadelphia	The City With Open Arms	3
Clark Equipment Co.	Safety Saves	3	43	Piper Aircraft Corp.	Wings for the Hunter	2
Continental Can Co.	The Story of Packaging	3	70	Government of Puerto Rico	A Friend in New York	2
Corsets & Underwear Review	Fitting Facts that Make Sales	4	64	Pure Oil Co.	Pick a Winner	1
Crane Co.	The Very Idea	4	64	RCA-Victor	You Are the Producer	8
Cummins Engine Co.	Diesel Race Car	8	36	Reichold Chemicals, Inc.	Revin & Wood Permanent Partners	4
Cutting-Hammer Co.	Stacker	4	64	Roy Rogers Enterprises	King of the Cowboys	1
				Rums of Puerto Rico	A Glassful of History	8
Dartnell Corp.	Closing the Sale	8	35	Rust-Oleum Corp.	The Captain's Idea	8
Diamond State Telephone Co.	The Delaware Story	2	58			51
Dravo Corp.	Portrait of an Enterprise	1	104	Santa Fe Railway	Sports of the Southwest	1
				Sikorsky Aircraft	Airhead	4
Eastern Airlines	Flying With Arthur Godfrey	4	37	Secony-Vacuum Oil Co.	Loop Film Training Series	3
El Paso Natl. Gas Co.	Nicki Tikoni	1	111		We	3
Encyclopedia Britannica Films	The Importance of Selling	8	35		The Sound of America	1
Esso Standard Oil Co.	Management Development	4	68	Southern Pine Assn.	The High Cost of Carelessness	2
				Southern Railway System	And the Earth Shall Give Back Life	1
Fafnir Bearing Co.	An Attitude & Aptitude	3	70	E. R. Squibb & Sons	Meal Time Is Variety Time	1
Federal Civil Defense Admin.	Emergency Action to Save Lives	6	64	Standard Brands, Inc.	Midwest Holiday	1
	Operation Doorstep	4	34	Standard Oil Co. of Indiana	The City That Disappears	3
Ford Motor Co.	The American Road	4	41	Stanford Research Inst.	Beyond a Promise	3
Ford Motor Co.	Skiffully Yours	1	111	Studebaker Corp.	Family of Craftsmen	3
Fotovox, Inc.	Selling the Sizzle	8	34		Studebaker Story	3
Fram Corp.	Vacationland America	3	60			
				Texas Co.	Buckshot Goes to the Fair	1
General Electric Co.	A Is for Atom	1	104	Titan Metal Mfg. Co.	Brass Metal Business	2
General Electric Co.	Lightning Masters	4	37	TV Guide	The Story That Has Never Been Told	8
General Mills	Report to Stockholders	1	124	Twentieth Century Fund	Inflation	4
General Motors Corp.	Home at the Wheel	3	46			66
	Motorcars	1	114	Univ. of Wisconsin	The Milwaukee Way	1
Greater Boston Chamber of Com.	Tourist Film	4	68	Union Pacific R.R.	Northwest Empire	2
The Greater New York Fund	A Thought for Your Pennies	1	121	United Auto Workers—CIO	You Can Do It	8
Greater New York Fund	Who's a Rabbit?	4	8	U.S. Air Force	Small Business and the Air Force	3
				U. S. Post Office Dept.	Pigeon Holes & Progress	4
Hanley Co.	When Better Bricks Are Made	1	121	U.S. Steel Corp.	Good Neighbor	2
The Hawaiian Sugar Planters Assn.	The Hawaiian Story	4	28	U.S. Steel Export Corp.	Canada	3
Milton Hershey School	Living Heritage for Boys	4	28			
				Wabash Railroad	Once Upon the Wabash	4
International Business Machines Corp.	Electric Typing Time	4	34	Western Auto Supply, Inc.	Water Wilderness	1
International Products, Ltd.	A Family Affair	2	60	Western Pine Assn.	Water Bounty of the Forest	6
International Harvester Co.	Inside Harvester, U.S.A.	8	31	Western & Southern Life Ins. Co.	Big Enough to Carry	1
International Harvester Co.	Man With a Thousand Hands	4	21	Whitcomb Corp.	Mother Takes a Holiday	4
Intertype Corp.	A New Era in Printing	3	48	The Women's League for Israel	The High Tower	2
				Y.M.C.A.		43
Johnson & Johnson	Design for Selling	4	48		My Son's Dad	2

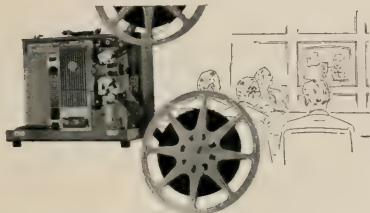
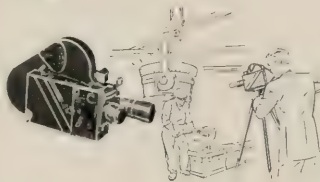
tips on better selling, training, demonstration through photography

Audio-visual methods pay off in many ways...

A few examples from the files of Kodak Audio-Visual Dealers

Film operations for training and evaluation

"Under normal conditions prevailing in a steel mill—extreme heat, flying dust, sharp graphite... and in hot sun, rain, or freezing cold—our Cine-Kodak Special II Camera has performed well. We have used it in many ways since it was purchased in 1949—filming old and new operating methods to show savings of importance to other districts; how to use safety equipment; refresher training courses; experimental use of new equipment for study and evaluation; detailed manufacturing steps for educational purposes; proper housekeeping and maintenance methods and so on."—*From a large steel mill.**



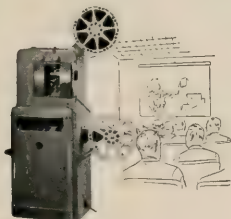
Tobacco firm previews films in TV setting

With nine different brands of tobacco products to promote, this Virginia tobacco firm relies heavily upon TV film commercials. Subject to the approval of the board of directors, previewing is done right in the board room. To simulate TV reception, a 16mm. Kodascope Pageant Sound Projector is mounted in a TV cabinet built into a wall of the room. Rear screen projection gives the TV footage the realism of an actual telecast. Picture and sound quality are tops—*reports this manufacturer.**

Pictures help sell bankers

"A pictorial presentation supplemented by a well-organized sales story is the most effective way to present our various services to banking prospects.

"Kodascope Table Viewers are particularly helpful in our work. In fact, we would not consider putting a salesman on the road without one. We looked over a number of visual aids before deciding to use your product and have no reason to regret this decision."—*From a manufacturer of check systems.**



*Name on request

These are but a few examples of the ways in which Kodak Audio-Visual materials help business and industry to make and sell better products. For the name of your nearest Kodak Audio-Visual Dealer, fill out and mail the coupon at right.

BUSINESS FILMS

... demonstrate, train, dramatize, sell

How TV network checks quality and timing of film programs

Network TV film programs and commercials involve important money. The quality of image and sound, of every subject, must be checked carefully, timing must be right to the second. To help with this job, a major TV network purchased six Tungsten Model 25 Eastman 16mm. Sound Projectors. One screens Kinescope commercials for time and sequence during station breaks. Two more screen all prints to be Kinescoped, checking quality of master prints. Two more are used in sponsor preview rooms, and the last one screens the complete show.

These new machines provide theater-quality images and sound through a powerful optical system and high-fidelity sound amplification. In constant use, they give viewers the very best from any 16mm. sound film—*reports this TV network.**

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Please send me name of nearest Kodak Audio-Visual Dealer; also complete information on the products checked: ☐ 16mm. motion-picture cameras

☐ 16mm. sound projectors ☐ miniature still cameras

☐ color slide projectors and table viewers

NAME _____ POSITION _____

COMPANY _____

STREET _____

CITY _____ STATE _____

(Zone) _____

Kodak
TRADE MARK

CANADA is a big country, with big ideas and big thinking men to develop them. The movement of these ideas into actual growth and across the vastness of the land is the message of *Canadian Pattern*, new three-reel, 16mm color and sound motion picture recently released by Canadian Pacific Railway Company through its world-wide traffic offices.

Produced by Associated Screen News, Ltd., *Canadian Pattern* interweaves the major scenic areas of the 10 provinces with a significant signaling of Canada's economic expansion as facilitated by transportation services.

Coast-to-Coast View

Canada is not only big but beautiful and *Canadian Pattern's* texture is of this stuff. The camera eagle, soaring over the path of fast, luxurious trains, visits the Maritime Provinces, Nova Scotia, New Brunswick and Prince Edward Island, scanning coves, beaches, orchards and the bright waters where tuna and salmon run. Newfoundland — old colony, new province — is sighted and then the eye is relishing Quebec's glory and power. Paris-proud Montreal comes to life in the orb.

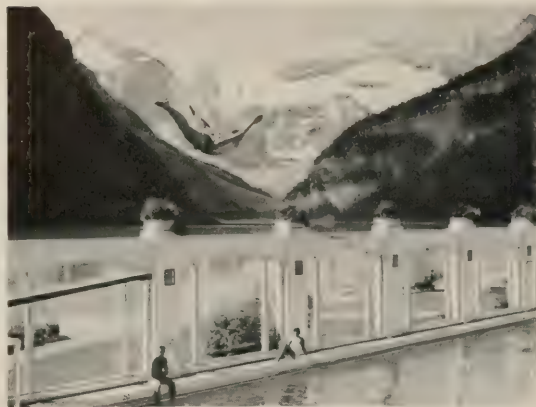
Viewing Ontario, the camera spots Ottawa, capital of Canada, its Peace Tower, its embassies and legations. Ontario of summer charm and of enterprising Toronto is spied. Manitoba with its Winnipeg busily trading grain, its "largest privately-owned freight yard in the world." To Saskatchewan, the camera then, roving over the rolling farmlands and prairies, peeking at minerals and furs; to Regina, from whence the Royal Mounties reign; to Alberta, abundant with oil and cattle; to Edmonton sitting at the Alaska-Yukon crossroads; wild-west Calgary of rodeo fame; then to Banff, ringed with mountains and pine; to Lake Louise in the massive Rockies — to the lakes and pools and streams watching an endless trail in a northern vacation land.

Away to British Columbia, facing the Orient: Victoria, its capital, with flower baskets on every lamp-post, its good bit of England; to Thunderbird Park, to the Empress Hotel, to Vancouver, big port city, young and big, where trains and planes rare to. A big, unabashed booster is *Canadian Pattern*, aimed at a big audience and doing quite well, according to E. W. Wakefield, motion picture and speakers bureau supervisor for the sponsor.

31 Films in Library

The Canadian Pacific now has 18 sound, color and 13 silent, 16mm

CANADA'S VASTNESS FILLS SCREEN



VACATION WONDERLAND of Rockies seen in "*Canadian Pattern*" with swimming pool of Chateau Lake Louise in foreground.

color films in its traffic office libraries. These films are loaned to service clubs, church groups and other organizations on application to the traffic offices. Eight of the films have special television versions and have appeared on stations in the United States and Canada.

Pan-Screen Previewed

(CONTINUED FROM PAGE 43)
dynamic program, when this medium is applicable.

The pineapple promotion show (originated for the Foote, Cone & Belding agency by Presentation Films) spread out a Hawaiian seascape in brilliant color for a wide-screen splash; then the show cut to individual screens and moved from left to right across each of them, delivering points of product identification, promotion, display and advertising media with precision and punch. Sound followed the pictures as animation effects, pop-ons and additive techniques came into play on the screens. Thus, both wide-screen and three individual screens were used interchangeably and in build-up fashion.

It is clearly possible to maintain a central idea on one screen, for example, while developing supplementary themes on the other two surfaces. There is no problem of viewing angle since the screen fabric permits a clear perspective from anywhere in the house.

Pan-Screen production costs are fairly nominal; equipment costs may be amortized by individual use of any of the separate components. Portability is certainly a key factor since the whole setup packs into an automobile trunk and can be carried in by a couple of porters.

Commercial Picture Equipment, Inc. of Chicago is making the Pan-Screen package available complete (excepting production, of course) and the setup includes a collapsible projector stand and synchronous control box. Automatic control and directional sound are optional.

THESE SIX CASES contain full equipment for Pan-Screen show.



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"Super 1200" . . . a superb photographic instrument.



16 MM SOUND-ON-FILM CAMERA

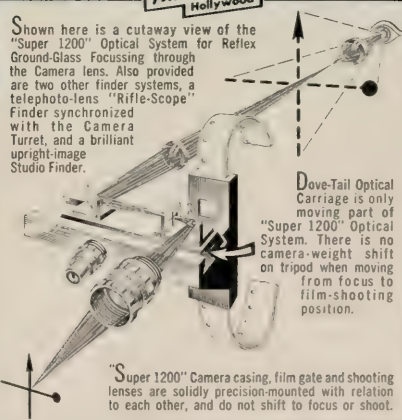
Auricon "Super 1200"

with new Model "CM-74A" features . . .

- ★ During picture exposure, your film runs through the New Auricon "Super 1200" Film-Gate with the light-sensitive film emulsion accurately positioned on jewel-hard Sapphire surfaces, an exclusive Berndt-Bach feature (U.S. Patent No. 2,506,765). This polished Sapphire Film-Gate is guaranteed frictionless and wear-proof for in-focus and scratch-free pictures, regardless of how much film you run through the camera!
- ★ Built-in Electric Camera Heater with automatic Thermostat-Control, provides reliable cold-weather Camera operation.
- ★ Geared Footage & Frame Counter with built-in neon-glow indirect light.
- ★ Two independent Finder systems (in addition to Reflex Ground-Glass Focussing through the Camera lens); a brilliant upright-image Studio Finder, plus a "Rifle-Scope" precision-matched Telephoto Finder.
- ★ Records "rock-steady" picture and High Fidelity Optical Sound-Track on same film at same time, with "whisper-quiet" Camera & Sound Mechanism synchronously driven by precision-machined Nylon gears.
- ★ 400 and 1200 ft. film Magazines available. Up to 33 minutes continuous filming.
- ★ "Super 1200" is self-Blimped for completely quiet studio use.
- ★ Now priced from \$4,652.15 complete for sound-on-film; \$3,755.65 without sound; choice of "C" Mount lenses and Carrying Cases extra.
- ★ Sold with a 30 day money-back Guarantee and One Year Service Guarantee; you must be satisfied. Write today for your free Auricon Catalog...

Auricon
Hollywood

Shown here is a cutaway view of the "Super 1200" Optical System for Reflex Ground-Glass Focussing through the Camera lens. Also provided are two other finder systems, a telephoto-lens "Rifle-Scope" Finder synchronized with the Camera Turret, and a brilliant upright-image Studio Finder.



Dove-Tail Optical Carriage is only moving part of "Super 1200" Optical System. There is no camera-weight shift on tripod when moving from focus to film-shooting position.

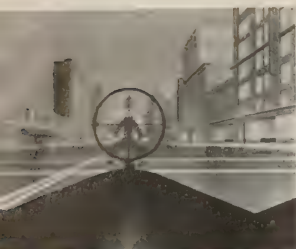
"Super 1200" Camera casing, film gate and shooting lenses are solidly precision-mounted with relation to each other, and do not shift to focus or shoot.

BERNDT-BACH, INC.

7387 Beverly Blvd., Los Angeles 36, Calif.

The **Auricon** Hollywood Line
SOUND-ON-FILM CAMERAS SINCE 1931





Goofy's the target in "Motor Mania"

Disney Releases "Motor Mania" to Aid 16mm Safety Campaigns

♦ Reducing the tragic toll of death and injury reaped annually on our streets and highways is one of the fine aims of many business and industrial film programs. Motion pictures on traffic safety appear regularly in plant shows across the nation.

A new title added to the long list of outstanding traffic safety films available for business and industrial use is Walt Disney's *Motor Mania*—seven minutes of a different kind of safety appeal. It casts a spotlight of penetrating humor on the two basic causes of our national safety problem—the average motorist and the average pedestrian.

Walt Disney's "Goofy" plays both driver and walker in a rare brand of caricature displaying the miraculous, appalling change that comes over the average individual when he gets behind the steering wheel of that fine weapon of destruction—the modern automobile. The story is simple, effective and based on factual research provided by police departments and other safety groups.

That Disney did the job well is reflected in the awards *Motor Mania* has received—among them are the National Safety Council Award and the David S. Beyer Trophy. But perhaps a better testimonial to the film's value is the regular use 16mm prints of it have found.

The Oakland, California Police Department makes *Motor Mania* a required part of its Traffic Violator's School curriculum, and prints are in constant use by the Public Information Sections of the Los Angeles Police Department and the California Highway Patrol.

To reach the maximum possible audience, Disney placed one of his largest orders for 16mm prints with the Technicolor Motion Picture Corporation and has arranged for 80 rental libraries across the country to distribute them.

Being available for a modest rental, *Motor Mania* should find an important place in safety campaigns of many firms and organizations.

The Commercial Newsreel

NOTES ABOUT FILM PROGRAMS OF THE CURRENT PERIOD

Reid Ray Produces Film Story About Air Material Command

♦ Production of *The Eagles Strength*, overall story of the Air Material Command, was scheduled for completion this month at Reid H. Ray Film Industries, Inc.

The 27-minute film, narrated by Edward R. Murrow, CBS news analyst, shows the supply, maintenance and logistical support of the AMC. Written by Robert West and directed by Reid H. Ray, it was filmed at air fields across the nation.

The Eagles Strength will be available for non-profit showing, and will be a part of the regular indoctrination curriculum for AMC employees.

New Railroad Association Film Replaces Two Older Subjects

★ The Association of American Railroads' new 19-minute color film *225,000-Mile Proving Ground* has replaced *On the Track and Whistle in the Night* which were withdrawn last month. The Princeton Film Center, Inc. is handling distribution on a free loan basis.

225,000 Proving Ground tells the behind the scenes story of how America's vast railroad network keeps up to maximum efficiency through continual research, invention and investment.

It describes the Central Research Laboratory, spotlights the change-

over from steam to diesel power, and brings the viewer up to date on push-button freight yards, centralized traffic control and other aspects of this huge transportation system.

International Harvester Film Demonstrates Cab-Over Trucks

♦ Cameramen from Pat Dowling Pictures of Los Angeles traveled over 20,000 miles from coast to coast filming a new International Harvester film, *Making Room for Payloads*. It demonstrates the use and service features of its new line of cab-over-engine motor trucks.

Because of the wide variances in state legal requirements as to size, weight and overall highway length of truck and trailer combinations truckers' problems are greatly complicated. This new film is designed to show them how the cab-over models help to increase payload space within the legal limits.

Scenes filmed at Emeryville, California where the trucks are manufactured show the rapid maintenance and service features of swing-back fenders and readily removable grilles.

"Telegram for America" Reaches 5 Million for Western Union

♦ Five million people, said to be the largest audience ever to see a telegraph film, have viewed Western Union's *Telegram for America* in the past 10 months.

So far the film has had more than 1,000 showings before business, social and educational groups, and has been broadcast by 60 television stations. Prints are in nationwide circulation with a number on permanent loan to various film libraries and boards of education.

The 22-minute documentary film dramatizes the telegraph company's \$100 million modernization and plant improvement program. This program is said to have increased the speed and efficiency and doubled the message-carrying capacity of the telegraph network since 1945.

Telegram for America shows the new highly-mechanized system of high-speed message centers through which telegrams are flashed coast-to-coast in seconds. Also highlighted is the new method by which businessmen send and receive telegrams in "picture" form on a desk-corner facsimile machine, simply by pushing a button.

Modern's New Film Folder

♦ A brief but complete listing of nearly 200 free loan sound films is available on request from Modern Talking Picture Service, 45 Rockefeller Plaza, New York 20.

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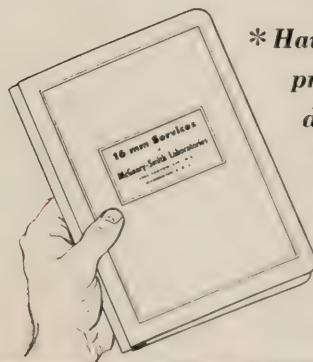
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NON-COMPETITIVE SERVICE TO THE PRODUCER

How to Get MOST Out of Scriptwriters

CREATIVE SKILL • COOPERATION AND CONFIDENCE • GOOD FILM PLAN

by Oveste Granducci*

IF YOU ARE USING your scriptwriter only as a *writer*, then you're not getting the most out of your scriptwriter!

Now since we're going to be kicking the word "scriptwriter" around, it might be a good idea to nail down just what kind of bird we're talking about.

Is he a dreamer, floating gently above such mundane matters as production budgets, shootability, location troubles, casting problems, delivery dates, and so on? No, that's not the kind of scriptwriter we're talking about.

Is he a parrot, who merely gives back to you *all* the words and *all* the ideas *all* your people have told him must go into the film? Nope, not him either.

Is he the genius type, whose ideas come to him as bolts from the blue, to be written in imperishable letters of fire a foot high? No sir!

He's the Architect of Your Film

What we're talking about is the scriptwriter you can, and I think *should* consider . . . an architect you employ to work out very carefully the blueprints and the specifications for building your particular motion picture.

OK—so much for that. Let's assume then that you've selected your architect. How do you get the most out of him?

Well first, and let me say it right boldly, rather than toe dance around it—be prepared to pay your scriptwriter . . . *enough*. Only you and he can decide how much is "enough", because research and planning problems vary so widely from film to film. *But*—money *well* spent at the architectural stage of building a film will save you *bigger* money later on, or assure you a better film—or both!

Let's go on. You can do a lot in the way of advance deck-sweeping to make the first story conference highly profitable all around . . . and I'm sure *you* do—but you'd be amazed how few others do.

First off, come clean with the scriptwriter! You chose him because you have confidence in him, so put that confidence to work. Give him the names and titles of each of the men who'll be present at the story conference . . . so he can write them down and avoid the boner of misnaming anyone. Explain "who reports to who". Clue him as to which voice or voices speak the loudest, carry the most weight, so far as the

film is concerned. And if any of the personalities clash, tip him off on that, too.

Give Him Your Preconceived Program

Prior to the first story conference, you may have already established within your own organization the purpose of the film and the audience of the film. If so, tell him what the film is supposed to do, and tell him what audience it's to be designed to reach. And perhaps even more important tell him *why*. The *why's* are important because, unless the writer thoroughly understands them, he's quite likely to go astray without knowing it . . . often impressionistically astray rather than directly—and that kind of error is extremely hard to correct because it's apt to involve the organic structure of the entire script rather than a word or a scene.

Now of course let's face it, there's always the *hidden-purpose* film—the sales film, for example, that's *really* being made to persuade the President that Sales Manager Joe Blow is "on the ball."

Unless you've tipped off your scriptwriter in advance, either directly or adroitly, you may find him unconsciously stepping on Joe Blow's toes . . . with your feet.

All these things are especially true, of course, if this is the writer's first time over your course. However, if it's not—or if he has a good background of experience—he can contribute very worthwhile ideas on film purpose and audience. He can bring to his work for you the judgment gained from the experience of other film sponsors. It's free, too. As a matter of fact, a good dependable scriptwriter can be made almost an extra member of your own staff . . . without showing up on your payroll.

Another angle of "coming clean" with your scriptwriter to get the most out of him has to do with "taboos". If one of your bosses can be driven to the very verge of apoplexy by the mere mention of the name of a certain competitor, *don't* trust to luck—tell your scriptwriter. However, unless you've worked with him enough to know him as well as your own brother, you must . . . for your own protection . . . assume that your scriptwriter hasn't fully learned the gentle art of . . . keeping his trap shut! So when you tell your writer something in confidence, *tell* him it's in confidence.

I don't mean to say that you've got to let your hair down to your ankles. But let it down . . . far enough.

Let the Writer Know Your Ideas

Another thing you'll want to do is to tell your writer your own ideas, so he won't inadvertently tip the scales against you. For instance, your ideas about the budget for the film. You may feel certain that the job can be done quite effectively for say twenty thousand dollars, regardless of the fact that our friend Joe Blow thinks his film ought to cost forty thousand. Or maybe your

budget will only stand X dollars for production because you have to figure on Y dollars for distribution. Don't be coy on budget matters with the scriptwriter who's working for *you*, any more than you'd hold out on the architect you employed to design your home.

Also, if for reasons of your own you want a particular kind of film—say so. If you want lip-sync handling of the subject, or if you want a straight Voice-Over treatment tell your writer, in advance of any sessions with your principals.

Conversely, if you *don't* have any preconceptions, and want to kick it around with your writer *after* he has his facts and before he starts writing, tell him that. And, if you don't want the writer to discuss the subject "in meeting", don't expect him to read your mind.

At this point, take one extra precaution on for the sake of your ulcers—tell your writer in no uncertain terms that *you* are the guy he's working for "and don't forget it! And furthermore, while we're on the subject", tell him, "any differences of opinion you and I might have about planning this film are *our* business, and not anybody else's around here!" Tell him that in the beginning and you won't have to tell him . . . after it's too late.

All right—so here we are at the first story conference. Everybody's talking . . . at once. And if *that* keeps up, all the writer gets out of it is a lesson in human nature.

So he'll need your help in keeping the session on the track . . . in getting the basic facts he needs. And he'll need your help in getting an accurate appraisal of the *relative importance* of the facts.

What Are Your Competitive Factors?

It's not enough for him to know that *your* product contains a super-reflex parting valve, if all your competitors do, too. What's your product got that competition *doesn't* have? Now let me spell that out a little—using a sales film as the example, although the idea applies with equal force to *all* kinds of sponsored films.

At this point your scriptwriter is simply a sponge, and it's important that he sop up the *right* information. He'll ask plenty of questions, but he doesn't know enough about your subject yet to ask all the *right* questions. He needs your help, because if you help him keep the session on the beam so he gets all the *relevant* facts, he'll be able to come up with a sales film plan that will soft pedal competitive claims he can't refute, and not only refute other claims, but knock the spots right out of them. He may even come up with a sales point or two your own people have overlooked because they're so close to it. I've seen it happen.

Facts are really important to a film writer, believe me. But—give him *facts*. Differentiate between *facts* and *claims*, in order not only to keep his thinking straight, but to keep your film straight. The good writer will treat facts and claims differently in a film, if he *knows* the difference. If he doesn't the film will go soft in spots—whether it's a personnel relations film, a training film, a public relations film, a sales film—or any other kind of film.

Now, there's another set of facts, too—facts about the audience. The more you can help your writer learn about the specific audience

(CONTINUED ON PAGE SIXTY-ONE)

* * *

Mr. Granducci is head of the film writing organization which bears his name and the author of many successful scripts. The helpful ideas contained in this article were presented at the annual meeting of the Industrial Audio Visual Association in Chicago this spring.



REFERENCE SHELF

Precision Labs Releases Booklet Showing Processing Techniques

♦ A new illustrated booklet on 16 and 35mm film processing has been released by PRECISION FILM LABORATORIES, and is available free of charge to film users in business and industry.

According to Russell Holslag, manager, the booklet simulates a personally conducted tour through the Precision plant. The "tour" takes the reader through each department in the plant, showing what happens to film from the moment it is received until it is shipped out.

Text and photographs explain how accurate exposure timing is achieved for each frame, how processing of each film is governed by its own printing control strip, methods and equipment used for making color, black and white and sound track prints. Other sections deal with electronic printing of optical sound from magnetic original, and on the exacting requirements of developing, chemical control, atmospheric and temperature control and other phases of professional film processing.

Requests for copies should be on company letterhead and addressed to Precision Film Laboratories, 21 West 46th Street, New York 36.

Kodak Leaflet Offers Negative and Transparency Filing Ideas

♦ Professional, industrial and technical photographers who must keep negatives and sheet film transparencies filed for ready reference should find some helpful ideas in the new EASTMAN KODAK COMPANY booklet, "Filing Negatives and Transparencies."

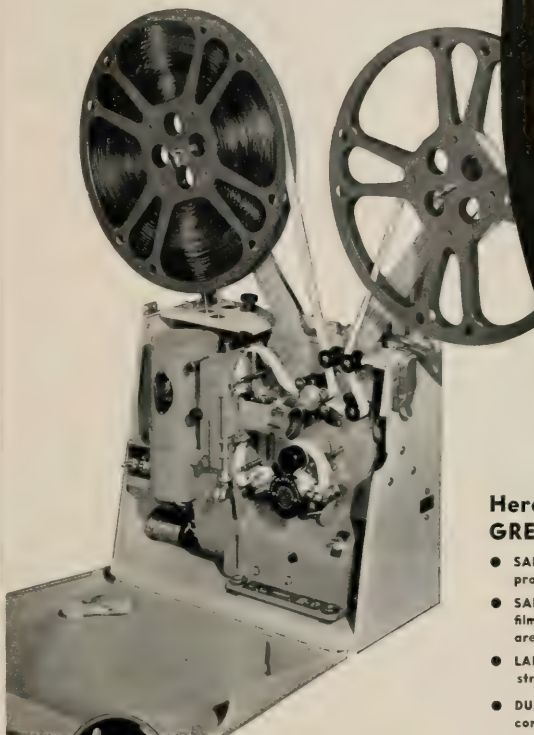
Based on the premise that effective filing must provide secure storage and also be arranged so that desired films can be easily found, the leaflet outlines tested methods of classifying, identifying and storing photographic negatives and sheet film transparencies.

Typical examples of negative files for both small and large commercial or industrial photographic organizations are included. File retention programs and file operations are described, and a final section gives negative-filing procedures in outline form for small, medium and large size operations. Sources of filing materials are listed on the back page.

A free copy of the 20-page, illustrated booklet can be obtained from the Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

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THE BUSINESS EXECUTIVE'S GUIDE TO AUDIO AND VISUAL PRESENTATIONS

♦ U.S. and Canadian business, large and small, turns to the pages of BUSINESS SCREEN MAGAZINE, for accurate and informative data on all modern forms of audio and visual communication. More

pages of features, news, equipment data and case histories in every issue . . . more advertising of products and service. That's why the buyers look to BUSINESS SCREEN as their preferred market place.

New Missouri Pacific Slidefilm Emphasizes Psychology of Safety

★ A new approach to an old and probably immortal problem—making railroad workers safety conscious—has been attempted by Missouri Pacific Lines in the new color sound slidefilm *The Voice of Safety*.

The 15-minute presentation, narrated by radio announcer and news commentator Edwin C. Hill, stresses the psychological aspects of safety rather than preaching "do's" and "don'ts." Its thesis is that safety is an inner voice, "... the voice of self-preservation that has echoed down through the ages ... the age-old instinct which, if heeded, will guard us from dangers and help us to cope with modern hazards."

Safer in Every Sense

Asserting that a railroad becomes safe only through the practices of its employees, the narration asks "how can we on the railroad bring to life that ever-present instinct, the voice of safety?" The four-part response is: "... By availing ourselves of those attributes endowed by the Creator; eyes to see ... ears to hear ... mouth to speak ... and hands and arms, plus feet and legs to act."

The slidefilm emphasizes that a worker's interest in his family, his job and his fellow men are among the "ingredients" of a safe individual. It then lists such things as physical fitness, a sincere desire to work safely, detailed knowledge of the job and observance of rules as contributing factors to properly heeding "the voice."

Choral Background Featured

Digressing from the allegorical treatment of its subject, the film ends with a specially-written "Song of the Voice of Safety." The narrator urges the audience to join in the singing with the "Choraliers" of the Texas & Pacific Railway, underwriters of a part of the cost of producing the film.

Color drawings for the basically psychological script, written by MoPac rules instructor F. O. Garrett,

Scene in "Voice of Safety"



VOCAL AUDIENCE PARTICIPATION is encouraged in the Missouri Pacific Lines' new sound slidefilm featuring these Texas & Pacific Choraliers.

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*Sound for color production: what
scene-to-scene color correction
means to your production.*

were done by Carl A. Bretzmann, St. Louis artist. Collaborating on the script were E. W. Hobbs and J. H. Williams, safety superintendents for MoPac and T & P respectively. Production was supervised by I. A. Eckman of MoPac's public relations department.

The Voice of Safety is the latest addition to a growing list of sound slidefilms covering many subjects which Missouri Pacific has produced. Shortly to be released is a 30-minute production on courtesy, and currently in work is a tentatively 30-minute film on the causes and remedies of hot-boxes.

Each division of Missouri Pacific has projection equipment permanently assigned to it, and showings of company films are arranged by division superintendents.

Sarra and N.S.C. Produce Another O'Grady Industrial Safety Film

★ Gustave G. O'Grady, a typical industrial supervisor, learns to consider the human side of his men in *Fragile, Handle Feelings with Care*, a new NATIONAL SAFETY COUNCIL film in production at SARRA, INC.

The new film is a sequel to *A Gray Day for O'Grady*, supervisory training film produced by Sarra last year for the N.S.C. Two other O'Grady films are scheduled for production this summer, and like the rest of the series they will be available in both motion picture and sound slidefilm form.

Scripted by Helen A. Krupka and directed by Wayne A. Langston, *Fragile* ... Stars Chicago actor Jim Dexter as O'Grady. The series is being produced under the supervision of Charles Alexander, manager, and Roy Benson, assistant manager, of the Industrial Department of the National Safety Council.

Eutectic Alloys Corp. Releases Training Slidefilm on Welding

♦ Instruction in the best precision and production welding techniques is available in a new 19-minute color sound slidefilm sponsored by Eutectic Welding Alloys Corporation.

Called *Better, Faster, Cheaper with Welding*, the film shows how speed and economy can be achieved in various welding operations. Sequences are based on several types of case histories and are supported by diagrams and cartoons.

Free loan prints are available from the sponsor's Technical Information Service Department, 172nd St. and Northern Blvd., Flushing 58, New York.

Canadian Chamber of Commerce Releases Slidefilm on Business

♦ *Canada's Pathway to Plenty* is a new sound slidefilm sponsored by the Canadian Chamber of Commerce depicting the story of Canadian business—how it came into being and how it functions today. It was produced by Vega Films of Montreal.

Beginning literally with Adam and the apple, the 16-minute color slidefilm explains the primary needs of man, and then shows how a competitive economy meets those needs. It explains the roles of labor, management, capital and consumer in making Canada prosperous and great, and shows how greater production creates more jobs, more goods and greater all-round prosperity.

Prints of the sound slidefilm in either 16 or 35mm may be obtained on free loan from offices of the sponsor located in major Canadian cities.

Colonial Williamsburg Releases TV Film on President's Visit

★ The television film report on President Eisenhower's visit to Colonial Williamsburg on the 177th anniversary of the Virginia Resolution for Independence has been released for general free-loan showings through the nationwide exchanges of Modern Talking Picture Service.

As reported by Edward R. Murrow's CBS television program, "See It Now," the 15-minute film shows the restored colonial capital where, in the famous House of Burgesses chamber, the President said, "I think no American could stand in these halls and on this spot without feeling a very great and deep sense of the debt we owe to the courage, the stamina and the faith of our forefathers."

The camera shows the changing of the flags on the colonial capitol and the historic structures such as the George Wythe House, Governor's Palace and an 18th century prison as seen by the President on his way along Duke of Gloucester Street to the College of William and Mary where he received an honorary degree.

Rapid Grip and Batten, Ltd. Forms Motion Picture Division

♦ RAPID GRIP AND BATTEN LIMITED, Toronto, Ontario, has announced the formation of a Motion Picture Division for the production of television and commercial motion pictures and to provide film laboratory service.

Housed in a new branch plant,

the studio will be equipped for both 16 and 35mm with sound, in color or black and white. Northern Electric and Stancil-Hoffman equipment will be used for recording.

Princeton Film Center Leases Rockett West Coast Sound Stage

♦ THE PRINCETON FILM CENTER, Inc., has signed a long-term lease for a Hollywood sound stage owned by FREDERICK K. ROCKETT, west coast producer, according to a recent announcement by GORDON KNOX, Film Center president.

Knox said the expansion was made because of increased film production for television. "Certain television productions," he said, "notably documentaries, can be made with maximum production costs going into screen values on the East Coast, others can best be made in Hollywood. We have made this move to enable ourselves to produce subjects wherever operating costs are most favorable to the particular film"

Occupation of the studio will begin in September, after the Film Center has installed its own Western Electric sound recording system. Additional production equipment will also be provided by the Princeton, New Jersey producer-distributor organization.

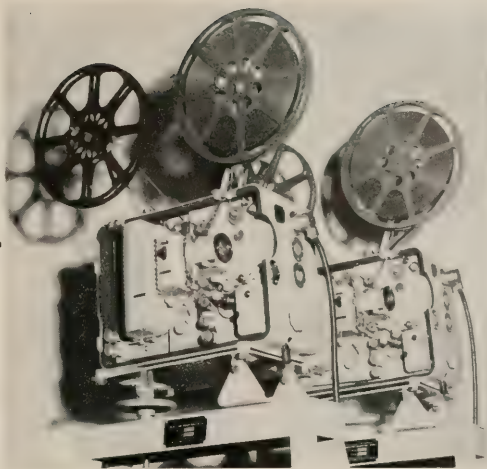
Synchronous Footage Counter Is Introduced by Florman & Babb

♦ A new all purpose film footage counter is being introduced by FLORMAN & BABB, New York City. The "F&B Film Footage Counter" was developed by Lawrence L. Mezey, electronics and sound engineer.

The dual model is a re-settable synchronous counter in 16 and 35mm. Either one or both can be selected by a switch, and monitor lights indicate the counter in operation. Through another selector the unit can be switched to either "sync," giving free way and interlocking with the synchronous power supplied by a projector, dubber, etc., or "line," giving control by a small on-off switch.

A standard size receptacle on the unit will furnish a 110 volt, 60 cycle sync line for a minute and seconds counter, cueing signal, or other accessories. The motors are nylon geared and equipped with special lubricants, and the unit starts and stops within one cycle.

Florman & Babb is also introducing small single 16 and 35mm footage counters with simplified construction, as well as a time counter unit which reads up to 99 minutes and 59 seconds.



Twin DeVry IAN 16mm Projectors Interlocked for 3-D

The New Approaches in Film Making... 3D OR WIDE SCREEN

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Here's a sharp new use at the View-Master stereo slide viewer.

Thermador Uses 3-D Slides in Point-of-Purchase Display

♦ THERMADOR ELECTRICAL MANUFACTURING COMPANY have introduced a new VIEW-MASTER DISPLAY which shows full color scenes of modern kitchen installations at the point-of-purchase. The electronic unit allows prospective customers to change the view with a flick of the finger.

The originators of the "Bilt-In" range introduced the new display at the Los Angeles Home Show, and estimated that 80% of the people visiting their exhibit took time for a three-dimensional view of trends in kitchen design.

The presentation is being offered to the Thermador dealer organization complete with 21 View-Master pictures.

Sidney Brawer, president of Tri-Aids Company, producers of View-Master pictures and displays, says "3-D seems to put a certain quality of 'Merchandising Magic' into any sales presentation, which makes it popular with distributors, dealers and their sales organizations."

Cousino Perfects Magnetic Tape and Message Repeating Magazine

♦ An automatic magnetic repeating tape magazine and a "Friction Free" tape recently announced by COUSINO, INC. could open up many new uses for recorded tape in business and industry.

The ingenious device, known as the Audio Vender, loaded with Cousino Friction Free tape, will run a loop up to 15 minutes long at 3 $\frac{3}{4}$ inches per second. Operation is continuous and trouble free for weeks on end according to the manufacturer who said the device has been thoroughly field tested and evaluated by research testing laboratories.

The Audio Vender is called "adaptable" to about 80% of exist-

Visualizing Your Product Displays

New Point-of-Sale Devices Bring Stereo and Color Plus Automatic Sound to Aid of Modern Merchandiser

ing tape recorders, converting them into message repeaters "in a matter of seconds."

These characteristics could put tape recorders to work in industry at such jobs as recording frequency controls on automatic machines, repeating safety warnings in factory danger zones, and recording breakdown tests.

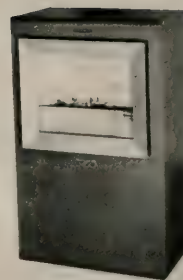
Message repeaters could also serve as talking bulletin boards, and automatic controls for synchronizing voice and animation in displays and other jobs in business, advertising and sales promotion. Further information is available from Cousino, Inc., 2325 Madison Ave., Toledo 2, Ohio.

Automatic Card-Changer Offered By Wilson Projector Company

♦ The Wilson Projector Company has announced the development of an automatic card and transparency changer. The new changer handles from two to twenty-four 11 by 14-inch cards or photographs, and up to 12 transparencies.

It changes cards at the rate of about four per minute, and cards can be removed or added at will from the rear. It operates on standard alternating current.

Information on the new product is available from the Wilson Projector Company, 10512 Western Avenue, Cleveland 11, Ohio.

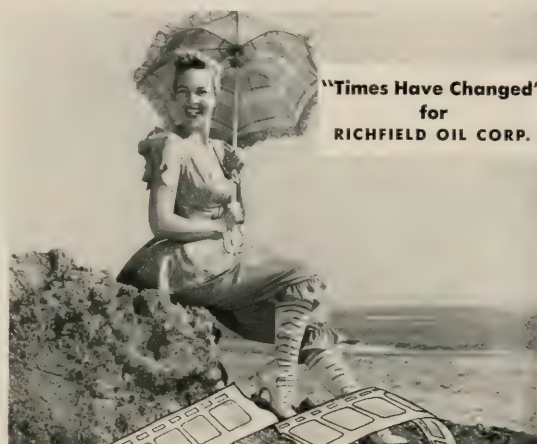


Wilson's Automatic Card-Changer

DeVry Corporation Introduces New Magnetic Sound Converter

♦ A "magnetic sound language converter" recently introduced by the DeVRY CORPORATION, may prove of value to firms using their films to back up and promote an export trade.

Although it can be employed many ways, the principal purpose of the new product, according to the manufacturer, is to magnetically record foreign languages onto films



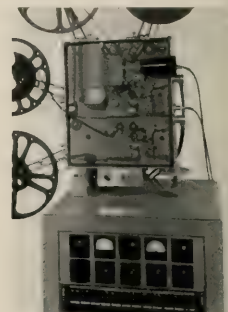
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DeVry's Magnetic Sound Converter

that already contain optical tracks in another language.

One of the important characteristics, the company announcement said, is that four mixing channels and two sound heads allow the new sound track to contain all of the background sound effects heard on the original optical track. The self-contained and portable converter is also said to make possible rapid switching in order to correct or insert dialogue on any portion of the magnetic strip. Forward and reverse operation can be achieved by remote control.

Radiant Offers Pocket Catalog on Selecting Projection Screens

♦ Hints on selecting projection

screens—the best fabrics, the right size—are included in a new pocket catalog published by the RADIANT MANUFACTURING CORPORATION.

The 16-page illustrated booklet may be obtained by writing Milt Sherman at Radiant, 2627 W. Roosevelt Rd., Chicago 8.

Ampro Introduces Hi-Fidelity All-Electronic Tape Recorders

♦ The first all-electronic, fully automatic high-fidelity music and voice tape recorders were introduced last month according to an announcement by the AMPRO CORPORATION, Chicago.

The manufacturer of 16mm sound motion picture projectors and tape recorders also introduced a matching console speaker cabinet for extended range reproduction.

Two models, designed to meet acceptance with business and as



Ampro's New "Celebrity" Model

home instruments, feature a new electro-magnetic "piano key" control system. All controls on the "Celebrity" and the "Hi-Fi" are operated by solenoids said to eliminate breakdowns and wear found in ordinary mechanical linkage systems, and provide fast, simplified recording and playback.

The manufacturer said the new models represent a major move toward fulfilling its prediction that "by 1960 tape recorders may be as common in the home as radios and phonographs are today."

The Celebrity, model 75, with a tape speed of $3\frac{3}{4}$ inches per second, has a frequency response of from 30 to 8,500 cps. Playing time with dual-track operation is two hours.

Model 756, the Hi-Fi, has a tape speed of $7\frac{1}{2}$ inches per second, said to permit maximum fidelity of the full range of audio reproduction.

Frequency response is from 30 to 13,000 cps. Playing time on a seven-inch reel is up to one hour with dual-track operation.

In the past some tape recorders have been marketed with partial electronic or push-button operation, but according to the manufacturer these are the first to offer an entire combination of both principles. The five "piano keys" are: Record, fast forward, rewind, play and stop.

Ampro's new matching console speaker cabinet is designed as an accessory to either model. Housing a 12-inch Alnico 5 speaker, it is said to be scientifically constructed to provide extended response of both low and high frequencies without "boom" and "muddiness."

In addition to all electro-magnetic controls, the Hi-Fi and Celebrity recorders feature a Recording Level Indicator, Automatic Selection Locator, Matched Dual-Action Tone Control, and Automatic Power Release Circuit.

Florman & Babb Named Official Distributors of Baltar Lenses

♦ FLORMAN & BABBE, New York motion picture equipment dealers, have been appointed official distributors of Baltar lenses by BAUSCH & LOMB OPTICAL COMPANY.

Baltar lenses, standard equipment on Mitchell and many other professional 16 and 35mm cameras, will be mounted for any camera by Florman & Babb, 70 West 45th Street, New York.

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TWO at Cleveland...

Of the two films from our typewriters entered in the Cleveland Film Festival, one was among the seven finalists in its class, and the other won the **top award** in its class.

We can't guarantee to write a film for you that will win at Cleveland, but you can bet your boots it will win with the audience you want to reach.

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Entrance to Corning Glass Center

Story of Corning Glass Related in New Color Film

Sponsor: Corning Glass Works
Title: *The Story of Man's Achievement with One Material—Glass*. 25 min, color, produced by Paul Hance Productions.

★ When President Truman thought of something to present as a wedding gift to Queen (then Princess) Elizabeth a few years ago—something original, beautiful and truly American—his choice was an exquisite piece of Steuben glass. And, as was generally agreed by press comment, nothing more appropriate could have been selected.

Fine glass is an American tradition, and at Corning, in up-state New York, the glassmaker's art and industry has been a cherished tradition and important livelihood for the town for 102 years.

Corning, which makes everything from the Mt. Palomar telescope to common "ordinary" glassware and to fancy Steuben (pronounced STUBEN to many people's amazement) pieces that are sold on Fifth Avenue at very fancy prices, has erected a Glass Center which is a combined industrial exhibit, museum and cultural center that draws almost a half-million visitors a year to the beautiful Finger Lakes town.

The company's new film is a run-around the Glass Center. It shows the museum of old Venetian glass and other ancient works of glass artisans and comes finally to Steuben artisans (each a true artist)

Famous Merry-Go-Round Bowl presented to Queen Elizabeth by President Truman



What's New in Business Pictures

CASE HISTORIES OF NEW CORNING, TRUCKSTELL FILMS

who fashion before us the beautiful pieces that have made Steuben world-renowned. The anonymous artists are a team—beginning with the "gatherer"—and ending with the "gaffer"—and they produce works the greatest Venetians would not have disclaimed.

This handsome film was produced by Paul Hance Productions (who seem to be making a specialty of competently picturing New York's up-state industries—Jackson & Perkins in Newark, Channel Master in Ellenville and Corning, among others). Corning's film will be distributed by Association Films.

Markets for Big Trucks Shown in Truckstell Picture

Sponsor: Truckstell Manufacturing Company

Title: *Truckstell . . . for the Big-gar Haul*, 30 min, b/w, produced by Reynolds & Howe (Cleveland), under the supervision of Fuller & Smith & Ross.

♦ This new sales film was developed as an educational and sales medium for truck dealers and their salesmen, and will be presented by Truckstell's distributors throughout the country.

The film points out the market

for six-wheeler trucks and explains the reasons behind its rapid growth. It shows the types of six-wheelers and their advantages, and depicts the sales and engineering features of the Truckstell Dual-Axle Drive.

DuMont Reports Post-Premiere Success of "Selling the Sizzle"

♦ Ever wondered what happens after film premiere hoopla is over?

Well, last November 18, Allen B. DuMont Laboratories, Inc., Receiver Division, premiered its full color sales training and product information film, *Selling the Sizzle* (BUSINESS SCREEN, Vol. 13, No. 8) before an enthusiastic audience at the New York Sales Executives Club luncheon.

Since the 30-minute film (designed to lift the general level of retail selling) was made available to the public (in January of this year) the response has substantiated claims that *Selling the Sizzle* was one of the most effective sales training and product information films ever made for this concern.

The first 20 minutes of the film are devoted to explaining and showing the application of Elmer Wheeler's five super-sales points. The final portion applies the points to the selling of a specific product.

According to DuMont's receiver division general sales manager, Dan D. Halpin, the film has already been seen by more than 50,000 persons at over 1,000 showings. Another 1,000 requests are still on the books, from business organizations, chambers of commerce, sales, advertising clubs and similar groups covering every branch of American business.

Its showings have taken on an international flavor, too. *Selling the Sizzle* was a feature of a recent meeting of the Sales Executives Club of Copenhagen, Denmark and has been shown widely through Canada by Canadian Aviation Electronics, Ltd., DuMont's licensee in the Dominion. When the Bluefield Supply Company, distributors from Bluefield, West Virginia, went on a sales convention cruise to Bermuda recently, *Selling the Sizzle* was an important part of the sales meetings held on board.

Mr. Halpin reports that the film has been of great value to DuMont in new television areas. Aside from helping to establish high level retailing principles, he says, the final ten minute portion of the film provides excellent product and institutional information on DuMont for dealers and distributors.

The film is part of DuMont's national product information program for dealer, distributor personnel.

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HOLLYWOOD 38, CALIFORNIA

How to Get the Most Out of Scriptwriters:

(CONTINUED FROM PAGE 54)

for the film, the more accurately he can aim the film at that audience—and the more specialized the audience, the more true this is. One sales film we had to plan was to be aimed at the buyers of just one class of goods in just one kind of business . . . a target for a motion picture rifle instead of shotgun. We really struggled with it—simply because we couldn't find the lowest common denominator of our audience. Finally, one of the sponsor's men remarked casually one day that 90% of our audience had risen to their buyers' positions from one kind of job. That did it!—because we were able to tie the whole bundle directly to the personal experience of each member of the audience, into a sales film that's pulling as hard today as it did when it was first released four years ago.

Give Him Real Confidence

Your writer is *your* man, you know. You're inflicting him on your boss. So—the boss ought to get from you a good opinion of the writer before he meets him . . . a good opinion of his ability, that is. He ought to get *confidence* in him . . . in his ability to come up eventually with the plan for a really effective film.

Build up the writer, and you build up your film—for if your writer senses lack of confidence right at the outset, he'll spend too much time trying to sell himself to your boss and not enough time getting information. And the film will suffer.

And furthermore, it's a way . . . that usually *works* . . . of keeping the boss from planning your film for you.

If you let your *writer* plan your film, you'll get more originality and more sparkle.

And you'll also get far more film effectiveness, for the simple reason that your writer can look at your subject from the outside in . . . just the way your audience is going to look at it.

After the first story conference is over, the digging begins.

Direct Facts Are Essential

In practically every case it's a good idea to let your writer get his research information right from the horse's mouth. I doubt very much that even you men recognize how hard it is for a writer to translate warmed-over second-hand information into a hard-hitting film with

a bright new sparkle. So, help him see with his own eyes—let him hear with his own ears. Let him get his policy information from the man who makes the policy. Let him get his facts from the man who *knows* the facts—whether he has to get them from a punch-press operator out in the factory or from your company president himself! It may take some doing, but it'll be worth it to you in the long run.

And if your President or some other VIP is going to *appear* in the film, whether in lip sync or not—let the writer talk to him . . . or at least listen to him talk. *Insist* on it!—for, at first hand, the writer will be able to catch mannerisms of both action and speech that will make it possible for the boss to be *himself* before the camera, and therefore look like a million dollars on the screen. And for *that*, the boss'll love you!

Get the Treatment Right

The treatment, or story-line, or whatever you happen to call it, is really the most important single story or script development, and it ought to be detailed enough so the writer can be certain he can turn an acceptable treatment into an acceptable script, and detailed enough so you can be sure you're not buying a pig in a poke. Such a treatment can't be done overnight . . . or even over a weekend. It takes *time*!

After it's completed, and before it's presented to the brass, thoroughgoing discussion of the treatment, between you and the writer, seems to me to be a must. Let's assume you *like* the treatment. Now's the time to get the writer's *reason* for doing certain things certain ways. Now's the time to get the thing in your mind so thoroughly you can see the film on the screen. Now's the time to get the writer to make any changes you want made, because—from now on—it's your job to help your writer explain the treatment, if explanation is necessary—and to defend it, if defense is necessary. For *that*, your writer will love you . . . and that has advantages, too.

Storyboards Can Help

At this stage, especially if animation is involved, it'll help your writer to make the treatment clear to your associates if rough storyboard sketches are included. (And incidentally, if you're planning on a storyboard with the script, you can get more out of both the writer and the storyboard artist if you arrange for them to work *together* . . . right from the planning stage on.)

OK—now we're all together at
(CONTINUED ON THE NEXT PAGE)

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How to Get the Most Out of Scriptwriters:

(CONTINUED FROM PRECEDING PAGE)

the treatment-approval session—you, the writer, and your brass.

Ohoh—who's that over there? That, gentlemen, is a man who is too important or was too busy to be at the first story conference. He's just bristling with brand new ideas for the film, and he's a man who's got to approve this treatment, too.

Hold That Approval Line

Obviously, of course, you're bound to get stuck with situations like that from time to time—so all I can say is that changing "approving-authorities" in mid-script—or dragging in new ones at the last minute—is one way not to get the most out of your scriptwriter.

Now since this is a normal approval session, with no ringers rung in, there are objections and suggestions. Make certain that your writer really understands them . . . and the reasons for them—for if he gets them straight, chances are he can come up in jig time with a fully satisfactory revised treatment, if one is needed. And, also, be sure the treatment is so thoroughly understood by your own people that their approval will stick!

A Good Job Takes Time

Once a well-detailed treatment gets solid approval, the job of turning it into a shooting script is mostly a case of time—time to think, time to check and double check, time to polish, and time to . . . second guess. You'll get a far better shooting script out of your writer, if you give him that time.

But in any event, let him know in advance every deadline you want him to meet! Don't wait till tomorrow to let him know you've got to have it . . . yesterday!

All of you certainly recognize the need for a careful, thoroughgoing check of the script by you and your people before it's OK'd for production . . . the same kind of thorough checking your company gives all its blueprints. You know it can save the extra production cost of changes—and it may even save lousing up your film.

The Writer Has a Stake

But do you recognize that the writer, too, has a stake in that kind of thorough checking?—partly because he has a professional interest in a successful film, and partly because it determines how much more work he has to do on the job. Most writers, I believe, will be glad to

help with minor revisions after approval and during production. But, if you make a practice of asking your writer to make major revisions in the script after approval—revisions occasioned by changes in company policy, or in a product, or in somebody's thinking, for example you'll inevitably find your writer trying to protect himself in some way . . . usually, of course, in his price.

So, let him know your policy . . . in advance.

In fact, there are a lot of ways you can get more out of your scriptwriter by letting him know you understand some of his problems. You can, for example, get his loyalty—and that's something you eventually can bank, because it'll show up in your films.

Some film buyers, and producers as well, feel that a scriptwriter should no longer be seen or heard

after the shooting script is finally approved.

You wouldn't expect me to agree with that and I don't . . . but this is not the time or place to debate it.

Let me hasten to add, though, that I recognize it depends a lot on the writer—and also on the sponsor and the producer.

However, if you are one of those who wants the writer around during production, it ought to be understood . . . and arranged for in advance. And here are some of the things a writer can do to help you get the most out of him during production.

Discussion Clears the Air

After the producer and his staff have studied the script, you and your writer can sit down with them for a discussion session that will bring to light and eliminate points and areas of misunderstanding or

misinterpretation. At this time, too, the producer's staff will make some worthwhile suggestions. On the other hand, some of their suggestions may be contrary to the spirit of a sequence, or even contrary to the spirit of the whole film. Your writer's intimate knowledge of the script, backed by your knowledge of company thinking and policy, can serve you well to make script and production ideas jibe and jell.

The same thing is potentially true in the case of checking the dailies, or a rough cut. Almost inevitably, you and the producer will be mainly concerned with a lot of things—details—composition, sharpness, color, lighting, etc., etc. At the same time, your writer will be taking technical excellence for granted—and he'll be concerned almost exclusively with the potentialities of the footage for forceful, effective interpretation of the script. And as a result, he'll be able to make suggestions, or point things out, that may save time, or money, or both.

No one has ever written a script that couldn't be improved by good production. And quite often the writer can spot places where a few word changes, a little sharper cueing or a tightening of a phrase will add still more lustre to a good production job.

Those Unforeseen Problems

Then there are the exigencies of production—the million and one things that can come up on the firing line that no one could have foreseen. Sometimes, when they look at the moment like major catastrophes—they are. But, other times, such situations can be saved by word changes—and it's at times like these you feel you're really getting the most out of your scriptwriter.

As your production gets closer and closer to its conclusion every one connected with it gets closer and closer to it. Inevitably, objectivity begins to get lost in the shuffle. Each individual involved in the job gets to looking at it through his own special eyes. Even you do. And because of that, this is a time when you can squeeze still another drop of usefulness out of your scriptwriter . . . because by this time he has been out of close touch with the job for some weeks. He's had a chance to renew and refresh his objectivity. So take advantage of it.

Making It Sound Right

I'll be willing to bet that he'll catch such things as pacing flaws that make the narration sound breathless, that don't give the audience a chance to absorb one idea



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before the film races on to another. If he does, and something can be done about it, you've gotten something extra out of your scriptwriter.

He'll see spots that turned out to be pictorially weak, and he'll be able to strengthen their impact by strengthening the words. He'll see spots that turned out to be pictorially very strong, and he'll be able to change or even eliminate words to take even greater advantage of the screen. And, at pre-recording sessions, he'll make suggestions that lead to an even more effective reading.

But, in any event, he'll be looking and listening with your interest in mind, trying to give you his best because you've proved to him that you want the best from him.

You proved that right from the start.

You put your confidence in him.

You came clean with him.

You let him know precisely what you expected of him.

You saw to it that he got the facts, and got them straight.

You let him do the work you hired him to do, and you didn't ask for miracles.

You gave him the time to do it properly.

You gave him the understanding and loyalty you expected from him.

You made full use, not only of his thorough acquaintance with the subject of your film, but of his knowledge of films in general, and his desire to make his best judgment serve you best.

And finally, when it's all over . . . and everybody's bubbling with enthusiasm for the film, you take the time to give him a big fat pat on the back—mainly because that's the nice kind of guy you are, but partly because you know that one way you can get the most out of your company's film dollar is to get the most out of your scriptwriter.



Venard Organization Releases First in Film Short Series

♦ THE VENARD ORGANIZATION, Peoria, Illinois, has announced the release of the first in a series of film shorts entitled *Education Plus*. Produced in cooperation with the Peoria Public Schools, it describes the importance of a field trip as an audio-visual aid.

In production at Venard is a series of 13 television shorts under the general title of *Chalka-Doodles*. Each will be a chalk-talk story for children from 4 to 14 years old designed to fit a 15-minute segment.

New Film Takes Lastex Story to Canadian Retail Salespeople

♦ Illustrating one way a basic industry can promote the sale of its product with the 16mm film, Canadian Lastex Limited has released *The Lastex Story* to help retail clerks sell more of the socks, bathing suits and girdles that contain the sponsor's product. It was written and produced by Crawley Films Limited.

The 11-minute color film gives salespeople the background information they need by showing how the product goes from trees in Sumatra to garments in Quebec.

Briefly the film describes how latex, the juice from which Lastex is made, is obtained from rubber trees in Malaya and Sumatra, is partly processed in those countries and how, in Canada, the manufacturing is completed into pliable Lastex yarns that go into the products the sales clerk sells.

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*Multiple screen technique described in this issue.

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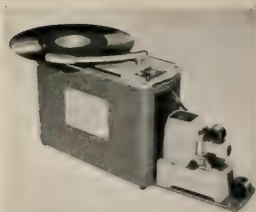
♦ A diaphragm device for controlling light intensity during slide projection, recently introduced by the THREE DIMENSION COMPANY, should offer a way of increasing the quality of slide programs under less-than-ideal conditions sometimes faced by business and industry.

Called the LUMITROL, the attachment fits over the front of the projector lens, and is adaptable to any lens barrel with an outer diameter of from 1¾ to 2½ inches—this means practically all slide and slidefilm projectors. A fade control knob will decrease the effective

aperture from full opening to any desired setting. It is graduated in relative F/ stops from F/28 through F/22 to full closure.

One of the primary functions of the Lumitrol is the reduction of illumination for slides which lose detail under full projector light because of over-exposure in taking or other reasons. Another use, especially important when projecting at an angle to the screen, is controlling depth of focus and sharpness. Special effects such as fade-in and fade-outs between slide changes are also possible.

The Lumitrol lists at \$10.00 from the Three Dimension Company, 3512 N. Kostner Avenue, Chicago 41, Illinois.



The Restyled Illustravox Projector
Electro Engineering Announces Redesigned Illustravox Line

♦ A completely redesigned ILLUSTRAVOX sound slidefilm projector, to be ready for shipment this fall, has been announced by ELECTRO ENGINEERING AND MANUFACTURING COMPANY, exclusive licensee of the Magnavox Company.

The result of over a year's development and testing, the new line boasts many improvements while retaining the features which have made the Detroit firm modestly call Illustravox "the workhorse of industry." Electro Engineering has manufactured the projectors since the end of World War II, and took over the selling three years ago.

Glancing over the product from the outside in, the case is the pleasingly modern creation of auto and pleasure boat designer Don Mortrude. The body is covered in vinyl leatherette, the cover is of flexible, unbreakable plastic.

A new projector inside, designed and being built expressly for Illustravox by S. V. E., features push-in threading, coated lens, quiet film advance, and greatly increased light.

The sound system provides for 78 and 33⅓ rpm records, and the use of an auxiliary loudspeaker if desired. The full-size tone arm contains a permanent needle. What is called "the traditional fine tone quality of Illustravox" by the manufacturer is maintained with push-pull output tubes in the amplifier, and a well-baffled five-by-seven permanent magnet speaker.

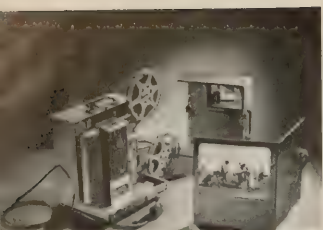
These features are found in all three models designed to meet the needs of various users.

For use with 30-50 cycle automatic recordings, Model 300 A provides a new method for advancing the film and a 300-watt blower-cooled lamp. Model 300 RE features the same lamp and a hand-held gear push button film advance for use with bell-type recordings. Also for bell-type recordings is Model 150 M on which the film is advanced manually with a pull cord.

Hollywood Film Co. Announces

Two New Aids to Film Handling

♦ A multi-purpose rewind and heavy



Kodak's "Analyst" on the Job

Kodak Announces Silent Projector For Analytical Study of Films

♦ THE KODASCOPE ANALYST PROJECTOR, a new 16mm silent projector specifically designed for use by those who wish to closely study 16mm motion pictures, has been announced by the EASTMAN KODAK COMPANY.

Especially valuable for industrial and engineering analysis, the projector is the result of several years of engineering effort aimed at producing a machine which will specifically meet the requirements of reversing the direction of films frequently during projection for detailed study of the action.

The projector design features a constant-speed motor for blower only which provides optimum cooling at the projection lamp regardless of the projection speed or direction.

Other new features which have been built into this projector include a newly developed reflecting coating on the condenser lens and a heat-absorbing glass which makes a safety shutter unnecessary. These design improvements eliminate blanking out of the picture when the film is reversed and thus permit an analysis of motion which can not be obtained in any other way.

For easy operation a remote reversing switch is provided with the projector. Thus the operator can control the machine without having to sit directly beside it at all times. Another feature of this new projector is a Daylight Projection Viewer which is carried in the projector case. This viewer includes a special front surface mirror which picks up the projected image and reflects it back, alongside the projector, onto a rear view screen located in front of the operator. When this is used, the projector and viewer can be set on any convenient table, and the operator can study the picture in close detail as well as have immediate control of the projector.

The Kodalyst Projector has 400-feet film capacity, and operates on 105-125 volt, 60-cycle AC power lines. Its over all dimensions are 12½ x 14¼ x 10¾ inches. It will be priced at \$295.

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Combination 16-35mm Rewind

angle iron racks now available from the HOLLYWOOD FILM COMPANY, should prove effective aids to efficient handling of ever-growing stocks of motion pictures.

The rewind, which handles either 16 or 35mm reels, comes with oilite or ball bearings and has interchangeable shafts that can be switched easily by the operator. The bottom is milled at an angle so that shim-ming is not required to hold reel in place.

Capacity of the rewind, without any build up, is a 3,000 foot 35mm reel. Four to one or two and one-half to one gear ratios are available. The model pictured on this page sells for \$20.00 with one-reel shaft.

The racks for 16 or 35mm cans or reels have adjustable tiers. The four-tier model pictured on this page is 53 by 40 by 7 3/4 inches and sells for \$40.75. The rods are drilled and tapped and the finish is baked enamel. Special racks will be made to order.

Illustrated brochures on both products are available from the Hollywood Film Company, 946 N. Seward St., Hollywood 38.

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Portable 16mm Arc Projector Is Announced by RCA Victor

• A new portable 16mm motion picture projector equipped with arc lighting was announced recently by the RCA VICTOR DIVISION, Radio Corporation of America.

Said to provide from two to four times the power of similar equipment using standard 1000-watt incandescent lamps, the new projector should find wide use in business and industry where long throws are required.

Comprising five portable units, the equipment can be easily assembled for operation.

The arc lamp operates at either 16 or 30 amperes. Light output at the lower current is approximately 750 lumens and the burning time of one carbon trim is two hours and fifteen minutes. Under the same conditions at 30 amperes, light is approximately 1600 lumens and burning time is 56 minutes.

A 25-watt amplifier is mounted in a cabinet which also serves as the projector pedestal. Adjustable legs, as well as the connecting cables, carbons and other accessories, are carried in this case. The projector mechanism is RCA's standard "400" with optical modifications to suit the arc light source. A small rectifier and loudspeaker complete the equipment.

Other features of the new equipment include separate volume controls for the film output and microphone and record player input. By means of auxiliary transformers, the microphone input can accommodate long, low impedance mike lines from the stage. The output transformer is tapped to permit connection to almost any type of existing stage loudspeaker equipment.

The equipment is currently available through the RCA Visual Products distributors, or through the Engineering Products Department.

Vistarama Wide-Screen Lenses Will Be Used by Warner Brothers

• CARL DUDLEY, president of VISTARAMA, INC. and DUDLEY PICTURES CORPORATION, has announced the completion of arrangements with WARNER BROTHERS for the use of Vistarama Lenses. Production plans will be announced in the future.

Vistarama "squeeze" lenses developed for Vistarama, Inc. by the Simpson Optical Manufacturing Company of Chicago, compresses twice the normal photographic image on the film frame. In projection the picture is spread to an aspect ratio of 1 to 2.66. Release prints in any aspect ratio can be made from a single negative.

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A model preview center is RCA's 66-seat Johnny Victor Theatre in New York.

Tops for Previews

N.Y.'S JOHNNY VICTOR THEATRE

★ A dozen or so times each week, audiences gather at the Johnny Victor Theatre in the RCA Exhibition Hall at 40 West 49th Street in New York to see preview showings of new films.

Sponsors of these films and their guests—business and professional groups, charitable organizations, educators—come to the Johnny Victor under an "open house" arrangement that has made RCA's little 66-seat theatre the most popular place for previewing new films in the city. The theatre and the private facilities of the Exhibition Hall are offered for use to these groups by RCA as a public relations gesture and no charge is made.

Commercialism Is Avoided

In fact, RCA is determined to avoid any semblance of "selling" in the theatre or foyer, and the company's most active competitors have frequently used the place with no inhibitions. (Consider, if you will, Macy's inviting Gimbel's to bring their customers over for a party—with no one around to sell for Macy's—and the startling nature of this policy becomes evident.)

To make sure the show is presented properly, RCA has assembled an aggregate of over a hundred years' experience in the key people who manage and operate the Hall and its theatre. Harry O'Brien, manager; Milton Walsh, chief engineer; Charles Kellner, chief projectionist; and Miss Agnes Lynch, assistant to the manager, have each been with the company for 15 years or more.

There are few restrictions to those using the theatre. It is popular, and time must be booked rather well in advance. Films to be shown should

not be over 50 or 60 minutes in length, and the number of guests, of course, must be limited to the seating capacity. The Holland House Tavern, a posh restaurant in an adjoining building, usually provides canapés and potables for the more important affairs, and does it very well, too. This end of the preview doings will also be arranged by the Johnny Victor staff, if desired, though the tab, of course, goes to the sponsor using the hall.

Up-to-the-Minute Booth Equipment

In chief projectionist Charlie Kellner's booth is the very latest RCA projection equipment—both 16mm and 35mm, as well as TV reception, large screen projection and recording equipment. Dave Garroway's morning NBC show, *Today*, goes on just the floor above the Johnny Victor in the main room of the Exhibition Hall.

Aside from being most successful for RCA from a prestige standpoint, the Johnny Victor Theatre is a distinct service to businessmen and other film-using groups in New York.

JOHNNY VICTOR's BOOTH includes 16mm, 35mm (background) and kinescope projection.





240,000 feet of new stock footage enter the NBC vaults each month.

17 Million Foot Stock Shot Library an NBC Film Service

♦ Motion picture producers, agencies, and industrial firms are clamoring more and more for usable stock footage that gives wings to hum-drum factory run-arounds and other cinematic excursions where budget holds back dispatching a film crew to Graustark.

TV stations and program producers eat up this footage as if it was Wheaties. Business film producers use it, and nothing could be handier. In the National Broadcasting Company's stock shot library at 105 East 106th Street in New York, said to be the world's largest, are the doggondest things ever dreamed of—pancake-eating contests, zebras, anchovies, zabaglione, blood, corpses, coffins, mortuaries and some two thousand or so other subjects. The library contains 17 million feet of film that is cross-indexed to the nth degree. Eighteen people man the place and keep tabs on the 240,000 feet a month of new footage that NBC keeps building up. The big network started the stock shot library nine years ago when it had only a piddling two million feet kicking around under foot.

The film isn't kicked around any more, nor does it gather dust. So far this year the library sales of stock footage are up to 265% over

last year and still climbing like Hillary and Tenzing.

What they've got at NBC are mostly close-ups and mediums—not too many long-shots. It's new stuff, "home-grown" for TV and not clips that have been used as filler since the nickelodeon.

To make it easier to order from this cornucopia of filmed items, NBC has put out a handbook—first ever, they say—that lists some 2,200 major subject headings and gives complete, easy instructions on how to obtain exactly the footage a producer needs in the shortest possible space of time.

NBC not only promptly answers written requests for certain shots



Cross-indexing NBC's stock shots

with the complete dope on how much it's going to cost, etc., but invites producers to send in shooting scripts to see how the library can be of service. Why go to Sheboygan for a shot if NBC has been there first?

Quentin Reynolds Appears in New National Distillers' Training Film

♦ Quentin Reynolds appears in a new 30-minute, color sales training film produced by the Princeton Film Center, Inc. in collaboration with the Lawrence Fertig Agency for National Distillers.

Scheduled for release in late July, the film was supervised by James Bishop for the Film Center, with Charles Skinner directing. Joseph Mintzer represented the Fertig organization.

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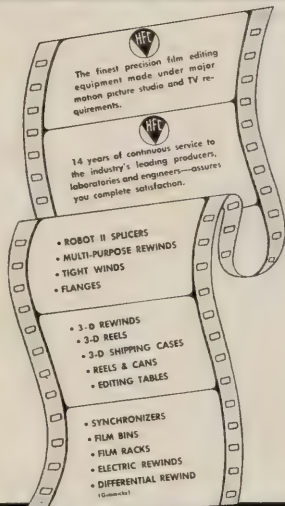
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FOUR FILMS FOR GARDENERS

★ Believing a rose is a rose in color. Films of the Nations, Inc., is distributing four flower biographies depicting American and European blossom cultures in 16mm Kodachrome with sound. Besides two tales of rosebuds, this free loan film group includes a chronicle on chrysanthemums and an instructive look at tulips in Holland.

Sponsored by Jackson & Perkins Co., *The Story of Modern Roses* looks for 30 minutes at such wonders as a time sequence of a hybrid tea rose unfolding from its bud to its complete growth. The history of the rose is portrayed and the present returns with a visit to the sponsor's 17 acre garden in Newark, New York. Viewed also are the Newark Rose Festival, a children's parade, and a section on hybridizing rose plants.

Another Beauty on Rose Culture

All America Roses is a thirteen minute amble through the nation's gardens, the test stations where "American Beauties" acquire their make-up. Hybrid teas, floribundas, climbers, and tree roses are examined and the use of roses in landscaping and room adorning are vivified. Hailing American roses as the "Queen of Flowers," the film dramatizes the brains, work and patience man puts into rose culture and the rich reward in beauty achieved.

Modern Chrysanthemums for Fall Beauty picks up the beauty trail when the roses alone are flowering in the autumn barricade against winter. Narrated by Norman Brokenshire, this is a color strip description of a new series of mums developed by E. S. Boerner, head of plant research for Jackson and Perkins Co. The collection of 16 variations, named for birds, emphasizes how these sturdy flowers revive the fading fall garden. The camera moves with a young couple through their garden, witnessing their use of mums in mastering gardening problems. Simple and professional arrangements are illustrated for the placement of flowers indoors or outdoors.

Visit Holland During Tulip Time

Springtime in Holland is a green thumb tour of the Netherlands in tulip bloom. The two-reel wind around windmills, towns, and waterways and across the Dutch fields focuses on the hybridization of tulips, the varieties available and blossom stripping. It paints a flower festival, capturing the happiness of the people who grow tulips. The film studies the grading, sorting, and packing of bulbs for tulip lovers abroad and concludes with a picture-note on the use of tulip bulbs in the outdoor garden. This film was sponsored by the Associated Bulb Growers of Hol-

land. All four films are available free of rental from Films of the Nations Distributors, Inc. and affiliated outlets. Write 62 W. 45th St., New York 36.

39th Annual Catalog of Association Films Lists Over 1400 Sound Films Available

★ Association Films, national distributors of 16mm sound motion pictures, has published its 39th annual catalog, *SELECTED MOTION PICTURES*. The catalog describes more than 1,400 subjects, including 140 industrially sponsored free loan films.

Grouped under 22 category headings to assist teachers, industrial relations directors, and program chairmen, the films include agriculture, arts and crafts, geography, history, home economics, industry and manufacturing, social science and entertainment. Free loan films, news subjects, and Teaching Film Custodians' classroom films, for example, are identified by distinctive symbols.

Featured in the catalog are more than 100 new films, including 36 industrials. Typical titles are: *225,000-Mile Proving Ground* (sponsor, Association of American Railroads), *The Big Vacation and Invitation to New York* (sponsor, American Airlines), *The Fabulous Fifty* (sponsor, Firestone), *A Diamond is Forever* (sponsor, DeBeers), and *The Glass Ceiling of Corning* (sponsor, Corning Glass Works). These are free films. The catalog is mailed free on request by Association Films, 347 Madison Ave., New York 17, or is sent from regional offices.

Wisconsin Power and Light Company Shows Film Story of Wisconsin River . . . at Work

★ Throughout the U. S. private utility companies have made good use of the film medium in keeping their customers and prospective industrial clients of their regions informed about their region and facilities.

As a preface to a feature-length series of reports on utility company films now rounding up for early fall publication in these pages, there is news of Wisconsin Power and Light Company's new 29-minute sound and color picture *The Wisconsin River—The Hardest Working River in the Nation*. Previewed in Chicago last month, this subject carries plenty of regional appeal and will be interesting to any adult or youth group.

This film helps you get better acquainted with the big job of development which has been done along hundreds of miles of the Wisconsin by free men with private capital and without tax subsidy. There are now 26 hydro electric plants using the blue waters of the river to spin their turbines. These machines produce cheap, dependable electric power for homes, farms and industrial plants. The film also tells of the 21 storage reservoirs where impounded waters control floods and provide pleasurable recreation areas throughout the Badger state.

The film is available on free loan request from the Public Information Department, Wisconsin Power & Light Company, 122 West Washington Avenue, Madison, Wisconsin.

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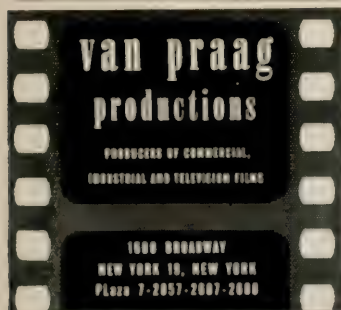
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TRENDS IN BUSINESS FILMS

(CONTINUED FROM PAGE TEN)
has announced the release of *Electronics in Action*, new 20-minute sound and color motion picture. Billed as a "behind-the-scenes look at the wonderland of electronics and many of its incredible applications" the film tells the story of Raytheon since its founding in 1922. Action sequences that range from landing operations at a big airport to the absorbing quiet of a research laboratory are narrated by "The Voice" of Westbrook Van Voorhis, of *March of Time* fame. There are also scenes taken aboard the new super-liner United States.

Free loan prints are available on 30 days' advance notice to Raytheon's Public Relations Department, Waltham 54, Mass.

"The Eager Beagle" Pays Film Tribute to a Plucky Pup All America Admires

★ If there were a thousand films about dogs, chances are every title would be solidly booked. A new picture like *The Eager Beagle*, just released by sponsor John W. Eshelman & Sons of Lancaster, Pa., will enjoy this universal popularity. Sponsor is manufacturer of Red Rose Dog and Puppy Foods but this film is *all* about the beagle. It salutes his aptitude in training, the determination he shows in his hunting job, his readiness and acquired know-how in competitions, and the pluck that makes this breed one of America's most popular.

The 20-minute sound and color subject was produced by Eastern Film Center and written and directed by Vernon W. Chester. It is available (with plenty of advance notice) from the sponsor noted above on a free loan basis.

Which Brings to Mind the 40 Million Who Make Hunting & Fishing Their Sports

★ 40 million Americans are said to buy fishing licenses each year and the number of licensed hunters is equally staggering. Certainly these two sports are Nos. 1 and 2 among participant sports in our land. And equally certain is the fact that hunters and fishermen just need to get together and talk about it between seasons . . . and watch films.

Not that manufacturers of their equipment aren't aware of it but a lot of other lines can benefit as witness Nash Motors' fine program which introduces its dealers to fan groups. Perhaps color TV will turn the program aside from whodunits to color films from the field and stream.

FREE FILMS

The Free Films you need to keep in tune with audiovisual trends are listed, classified, and indexed by title, subject and source in the New, 1973

Educators Guide to Free Films

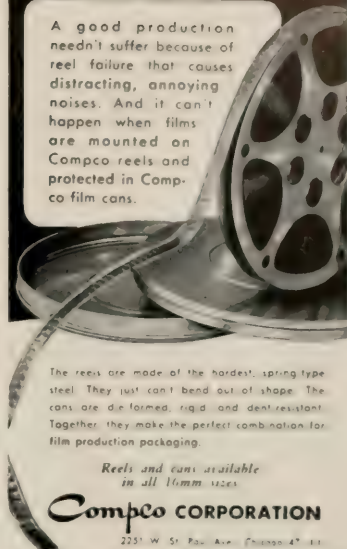
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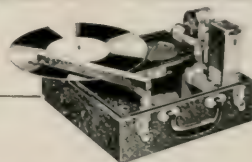


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• MASSACHUSETTS •

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• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

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Association Films, Inc., 347 Madison, New York 19

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Charles J. Giegerich, 42-20 Kisen-a Blvd., Flushing.

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Ken Killian Sd. & Vis. Pdts., P. O. Box 364 Hempstead, N. Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

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Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

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Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 31371.

• ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

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Introducing Crane's Chief Make-Um-Sale

Crane Company Introduces Chief "Make-Um-Sale" in Dealer Film

★ The Crane Company has produced a lively-paced color film to drive home the company's message to its dealers in a series of meetings to be held throughout the country this spring and early summer.

The two-part, 30-minute film, entitled *The Chief Says "How,"* tells the story of "Chief Make-Um-Sale" who leaves his reservation to "bringum good word to Crane Dealers." The good word is *How*—how to meet today's selling problems.

Objective of the film is to help the dealer go after and get more profitable business. It shows

that the plumbing and heating contractor's competition is not necessarily his counterpart around the corner. It could be the automobile dealer, the furrier, the television dealer and other sellers of luxury items who are all after the same expendable consumer dollars.

How can the contractor meet this competition? The film says with ideas. Chief Make-Um-Sale points out that the contractor has to sell the idea that a new kitchen, bathroom or heating system is more important, convenient and necessary than a TV set, new car or fur coat. Once his point is made, the Chief shows the contractor how to sell with ideas.

Brief Notes and Comment on New Films:

★ Camera crews are now shooting in Wisconsin, Ohio and Massachusetts on a new film for the Leather Industries of America, being produced by Dynamic Films, Inc.

Scheduled for fall release, the picture was written by Alexander Kline and is being produced and directed by Henry Morley. It will be one of the first industrial films to be photographed on Eastman 35mm tungsten balanced color stock. Thirty actors are being employed in the production.

• • •

★ Ford Motor Company is doing a wide-screen color feature exclusively for dealer showings. Among the first (probably, the first) industrial sponsors to attempt the new Cinemascope technique, Ford will use the new picture exclusively for controlled meetings of its dealer family on a nationwide basis, according to advance rumor.

Growing TV Antenna Field Shown in Technical Films

Sponsor: Channel Master Corp.

Title: *The Antenna is the Pay-Off.* 45 min., produced by Paul Hance Productions.

♦ This is the first motion picture ever produced on preassembled television antennas, and it was made to help take care of a comparative lacking of technical information on the subject.

Channel Master Corporation, the first manufacturer of preassembled television antennas, had been offering lectures by its engineers to distributor-dealer meetings, and it made the film to relieve the increasing demand for speakers.

After the first 12 minutes, which are devoted to a commercial message, the film takes the viewer to the sponsor's research laboratory where it presents basic antenna information. With graphic illustrations, performance charts, and animations, the film shows how engineers develop and test various types of antennas, tells how antenna performance is measured, and answers other technical questions for the dealer and installation man.

Measured by the interest it has aroused, the film has had sponsor-satisfying success. Although designed for technical audiences, it

has been used by two TV stations, as well as being shown at meetings by most of the more than 300 Channel Master distributors. Prints have been purchased by several dealers.

Distribution to television service-men and radio and television schools is handled by the sponsor's sales department, Napanoch Road, Ellenville, N. Y.

Lawrence Completes Remington's Fall Film Offering to Hunters

♦ Hunting season is coming up—and the nation's 16mm screens will soon be lit with glimpses of Remington Arms' Express shells, Peters High-Velocity .22's, 143 Autoloader and .22 Repeater in action.

This gallery of all that's best for the nimrod was photographed recently by ROBERT LAWRENCE PRODUCTIONS cameramen on location in Connecticut. B. B. D. & O. is the agency.

Princeton Film Engages Carmer to Author New TV Series

♦ CARL CARMER, of Irvington-on-Hudson, New York, has been engaged to author a television series to be produced by THE PRINCETON FILM CENTER, INC.

Noted as an authority on Americana, Carmer wrote such books as *Stars Fell on Alabama* and *Genesee*, both Literary Guild selections.

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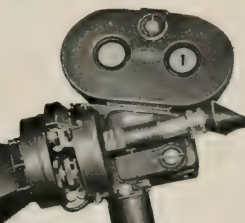


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THE OFFSCREEN Voice

OUR WASHINGTON VIEWPOINT

★ In this period of paradox, the new Republican administration has made slow work of adapting the power of the 16mm medium to government information in the many ways in which films can help keep the nation informed and for educating our citizens. The hamstrung film production program of the U. S. Department of Agriculture is one indication of well-meant economy that may in the long run harm more than it helps.

Castle Publicity Asking Government Film "Economy" Errs in Facts and Figures

★ A voice from the past, calling for even greater cuts in governmental film appropriations, was heard this month in the nation's press. Erroneously termed "once the world's largest producer of documentary films" Eugene W. Castle of New York once again took himself into the nation's press with a letter to Budget Director Joseph M. Dodge saying, in effect, that no new government film production is needed because there exists a large backlog of films consisting of more than 300 individual subjects which have not been shown. We'd like to hear the titles!

Mr. Castle has not been active in this field for nearly a decade, having disposed of his distribution organization to Universal-International interests with a considerable profit to himself at that time. The large amount of government film printing which he then handled was undoubtedly helpful in gaining the favorable laboratory discounts by which he profited in those days.

Estimates Savings at 3 Billion

As a self-appointed guardian of the Republic, he aims his shaft largely at the State Department program and overseas information efforts (also now severely cut) and builds his estimated 2 million dollar savings into an annual 3 billion dollars by multiplying by some 1,500 odd departments and bureaus of the U. S. government.

These figures are of course false and misleading. We will assume that he has been badly misquoted and ask only that the wise counsel of more experienced and better informed government officials prevail in a much-needed review of the entire government film program, looking to its strengthening rather than weakness.

We do not doubt that the many economies which Mr. Stassen's overseas agency will make are in the public interest. But we will also note that the Soviet Union has not relaxed multi-

million dollar expenditures for anti-American propaganda films which are shown throughout France and Italy and in other areas vital to European, Near East and Far Eastern defense. If sums appropriated for military and economic aid in these areas make sense, then the comparatively meager amounts put into publicizing democratic principles and the American viewpoint are even more sensible.

Government Has Vital Tasks Ahead

As for the "1,500 odd departments and bureaus" to which Mr. Castle refers, the only other major agencies with any kind of budgets to speak of are the Department of Agriculture and the Department of Defense. We think Agriculture has a vital mission to perform in the constant education of farmers in new methods of crop production, soil and water conservation, and farm operations.

And we think that we would rather keep taxing the daylight out of the wealthy Mr. Castle than send a single G.I. or airman into battle without the kind of adequate and complete training in his complex equipment which Army, Navy and Air Force training films have proven beyond the shadow of a doubt they can provide.

Wiser heads with contemporary film experience should judge government's film requirements in this critical period.

* * *

Panoramic Filmstrip Technique Used Five Years Ago by Borden Company's Schachte

★ On page 43 of this issue we carry an editorial feature on Pan-Screen, calling this variation of the wide-screen slidefilm presentation a new medium. Just so we won't receive a bushel of letters reminding us of the fact, we note that the panoramic idea was very successfully applied by Training Films in a presentation called *Follow That Man* produced for The Borden Company. Actually Borden's national advertising manager, Henry Schachte, admits that his idea was, in turn, borrowed from Life Magazine's inspiring color slide presentation "New America." But *Follow That Man* was a hot subject and it has been continuously borrowed by other firms who liked this hard-hitting and novel slidefilm presentation.

But Pan-Screen is new, too, as an equipment innovation. What Training Films accomplished has been made accessible to many firms and to many creative producers through standardized equipment, coupled with directional sound. The package has arrived; now it's up to equally creative producers to utilize it for the benefit of the many agencies, clients and similar users who can use the impact it provides in the tough, competitive selling months ahead.

* * *

Public Utilities' Film Use to Be Editorial Feature

★ A round-up of the extensive use of films among the nation's public utility companies is being completed for September publication in these pages. Public relations, area promotion and training films are included among the uses these private concerns have reported to BUSINESS SCREEN.



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BUSINESS SCREEN

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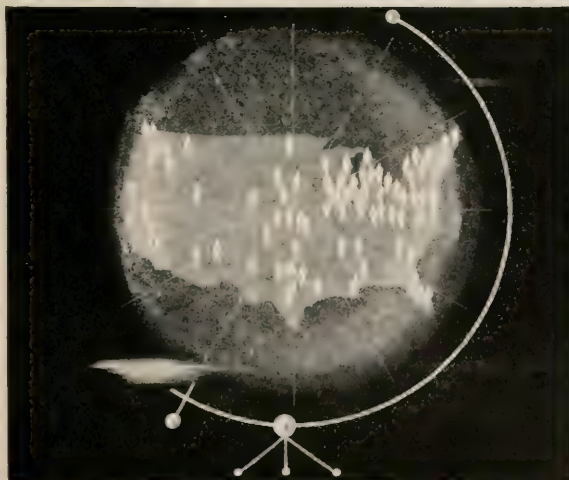
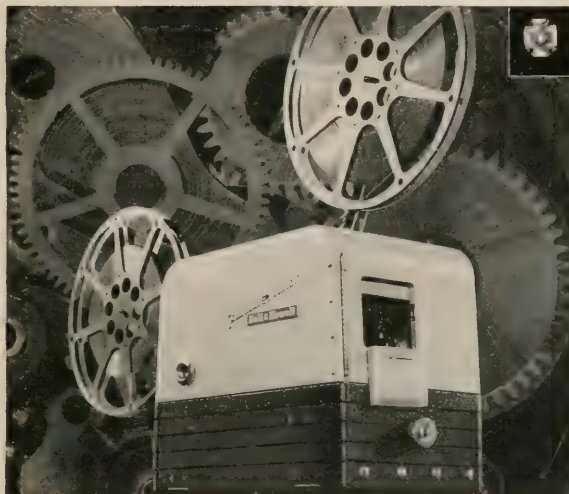
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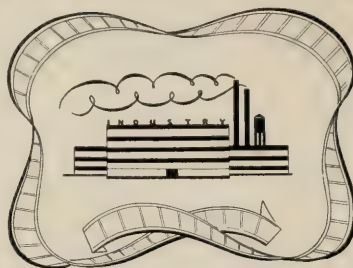
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Issue 6 • Volume 14

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PLUS: THE NATIONAL DIRECTORY OF VISUAL DEALERS



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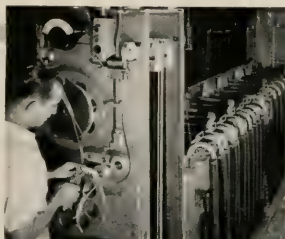
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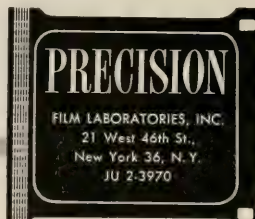
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TRENDS

IN THE NEWS OF BUSINESS FILMS

THE PATTERN OF 1953 for the business film medium is taking definite shape as the fourth and final quarter of another most eventful year begins.

Technological progress has been a dominant factor throughout the year, not only in screen techniques such as 3-D and wide-screen, but in the definite emergence of color television now that RCA's fully compatible system has been unveiled and moves swiftly toward consumer marketing.

The most important paradox of the year must be strongly underscored at this point. Whereas adoption of new projection techniques such as 3-D, Cinemascope, etc. are a matter of *urgent necessity* to the entertainment film theatre as it fights off the inroads of television upon its box-offices, the business film medium is literally breaking all attendance figures in every phase of sponsored film distribution with standard types of pictures. Standard, that is, in a *technical* sense.

Those who are directly concerned with the continuing prosperity of this medium simply cannot forget that *millions of viewers are available* through these channels of distribution: the nearly half-million 16mm sound projectors owned by groups and institutions of all types; upwards of 200 television stations seeking better films for sustaining program fillers; the itinerant projectionists who show to rural audiences during summer evenings; and the drive-in and theatre managers who like these free short subjects.

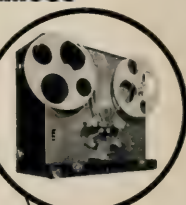
Hollywood has lately been returning to the sensible conclusion that it is still the *story* that counts in pre-determining boxoffice results; that the new techniques will be best applied where they fit best, i.e. some of the most astute minds such as Adolph Zukor and Barney Balaban are hinting that the entertainment theatre may yet offer a variety of programs in the year ahead, including 3-D, Cinemascope or its equivalents, standard projection, etc. The entertainment film medium will match the technique to the story. The advent of *The Robe* does not imply one *Robe*

(CONTINUED ON PAGE TWELVE)

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St. Louis Chamber of Commerce Lends Support to Business Films

♦ If a cheer, loud and clear, from the chamber of commerce of an American metropolis can help its film makers and sponsors to score, picture making points are already mounting in St. Louis.

Convinced it can "be of service to the whole community by encouraging the manufacture, distribution, and use of films which provide for a better understanding of the American economy," the Education Committee of the Chamber of Commerce of Metropolitan St. Louis has begun publishing a series of folders aimed at school groups and community organizations. As part of its larger program for a better understanding of the American economy, the chamber's Education Committee proclaims: "The past few years have seen an amazing increase in both the quantity and the quality of business films, both those depicting business operations and those on general community-interest themes, such as health, safety, recreation, and travel."

Encourages Better Films

"To encourage more and better films, and to provide assistance in making them available and usable," are key objectives of the committee's comprehensive cheer. Alerting the community groups with six direct questions, the first folder asks, "Do You: Need a film for your program? Need information on film sources and costs? Need help in choosing among many offerings? Do You: Know where to inquire for films? Know what films of local interest are available? Know how much information and entertainment may be found in the best of modern business films?"

Awake, the community groups may scan the folder's handy lists suggesting sources of further information, where to go for films, what good films to see, general catalogues and guides, and a representative log of "local firms active in films." These include such familiar St. Louis names as Anheuser-Busch, Inc., Southwestern Bell Telephone, Monsanto Chemical, the Wabash Railroad, Fouke Fur, International Shoe, Midwest Rubber Reclaiming, Pacific Intermountain Express, Owens-Illinois Glass, Missouri Pacific Railroad, McDonnell Aircraft, Alco Valve, General Motors, Missouri Rolling Mill, Bemis Brothers Bag Company.

Offers Source Information

Interested groups are likewise urged to write Eugene R. Page, director of the chamber's Educational bureau for information. The mes-

sage also informs its readers that many of the local firms or local agencies of national firms supply their films free or for postage charge only. These sponsored films are usually available in 16mm with sound and brighter assemblies with reel lengths from 10 to 30 minutes each, the bureau notes.

Chiefly credited for this periodic cheer is the Chamber's Sub-Committee on Film Information, Radio, and Television, composed of St. Louis leaders Alfred Fleishman, Fleishman, Hillard & Associates; A. C. Hoskins, Al Fresco Advertising Company; Waldo P. Johnson, Webster Publishing Company; Otis McIntosh, Ralston-Purina Company; C. L. Thomas, Station KXOK; Rabbi Samuel Thurman, United Hebrew Temple; and Raymond H. Witcoff, Caradine Hat Company.

Roger Clipp Heads Ad Committee for U. S. Chamber of Commerce

♦ ROGER W. CLIPP, general manager of stations WFIL and WFIL-TV in Philadelphia, is the chairman of the 1953-54 Committee on Advertising for the CHAMBER OF COMMERCE OF THE UNITED STATES.

The committee Mr. Clipp was appointed to head, in September, draws its membership from advertising agencies, advertisers, media, and universities. The advertising committee teams with trade associations to form the Chamber's policy in the advertising field. Their common goal is a better public understanding of advertising and improvements in standards and techniques.

Clipp represents district II (Pennsylvania, New York, New Jersey, and Delaware) on the Chamber's board of directors. He is the first board member to come from the broadcasting industry.

Victor Animatograph Moves Branch to Serve Increased N. Y. Business

♦ Due to increases in sales, manufacturing, and export, the New York branch office of VICTOR ANIMATOGRAPH CORPORATION has been moved to larger quarters at 551 Fifth Ave., according to a recent announcement by SAM G. ROSE, president. The New York office is headed by HORACE O. JONES, vice-president of the Davenport, Iowa projector manufacturer.

Audio-Master Announces Move

♦ AUDIO-MASTER CORPORATION, manufacturer of three-speed record and transcription players, has moved to larger quarters at 17 East 45th Street, New York 17. The new telephone number is OXford 7-0725. The firm's former address was 341 Madison Avenue in New York.

In acoustically treated sound-proof room, an operating RCA "400" Projector rotates as noise meter indicates noise level from every position. RCA Projectors are designed to operate more silently even than required by Society of Motion Picture and Television Engineers standards.

RCA "400" Projector the Thread-Easy way to show sound films

Thread-Easy film path makes threading a simple, understandable operation. You can thread it, and put a picture on the screen in seconds. (In tests at a trade show, 473 guests proved you can thread the RCA "400" in less than 30 seconds).

Quietest way to show sound films

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(In noise-level tests on five leading projectors, the RCA "400" proved it operates more silently than any of the others—well below the level of motion-picture engineering society recommendations.)

For smooth operation, tell your RCA Dealer you want the RCA "400" 16mm sound projector.

Check these 6 important advantages of the RCA "400" Projector

1. Thread Easy film path for 30-second threading
2. Low-speed induction motor for quiet service-free operation
3. Floating sprockets for gentle film handling
4. Husky motor, nylon gears for long-term dependability
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show the best in brilliant color and eye-catching image sizes on these quality projectors. Manufactured by specialists in the design and creation of the most effective point-of-purchase display equipment in the field. For all purposes use:

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30 slide scenes in brilliant color; changed automatically. A new 23" x 16" scene every 6 seconds!



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Dimensions: Height of cabinet 5' 6 1/2"
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Admatic may be purchased or rented. For economical terms write direct today.

2. For counter or window display it's the SHOPPER STOPPER



An ideal device for point-of-purchase counter displays!

SHOWS UP TO 20 LIGHTED COLOR SCENES AT 6-SECOND INTERVALS!

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Here's a continuous slidefilm projector that shows brilliantly lighted pictures at 6-second intervals capturing attention with a two-minute visualized story that has billboard appeal but occupies minimum counter space. Shows picture 9 5/8" x 7 3/16" using loop of 18 pictures on 35mm filmstrip.

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TRENDS IN BUSINESS FILMS: (CONTINUED FROM PAGE EIGHT)

after another, much as its proponents would like to believe.

There's a cue in this common-sense viewpoint that confirms the importance of the best in film content as our first objective, with the best of the new color film processes at our command, the freedom of choice of technical ideas to apply when the situation warrants its use.

The big convention, the important "new product preview," or the series of dealer meetings from coast to coast may be perfect vehicles for a 3-D or wide-screen film presentation in such controlled situations. That is certainly the present opportunity. But no sponsor will want to overlook the importance of sufficient standard 16mm optical prints to serve tens of thousands of consumer groups and other channels.

* * *

Association of National Advertisers and U.S. Chamber of Commerce Interested in Films

★ During this year, some of the nation's leading business associations have given further recognition to the importance of films. Charles Percy, president of the Bell & Howell Company, addressed members of the Association of National Advertisers meeting in Chicago on Tuesday, September 22. His speech "Breaking Through Sales Barriers With New Dimensions in Motion Pictures" underscored the vast new 16mm audiences being reached by sponsored films and capably reviewed the four big selling jobs which face all corporate presidents today:

- (1) Selling stockholders on the problems and programs of management.
- (2) Selling and telling employees the economic facts of life.
- (3) Selling the general public on our company.
- (4) (And today, most important) selling enough product to equal the tremendous productive capacity we have built up.

★ The Chamber of Commerce of the United States, through its Visual Education Department

launched an intensive program of film indoctrination along the lines of Mr. Percy's second objective.

Under the general heading of "Explaining the American Business System Through 16mm Films" this department is screening "every available film in this area." Within a few months, the Chamber plans to issue a catalog of films which will be recommended for showing before local organizations, industries and business firms. For those films which it considers to be outstanding, Discussion Leader Guides are being prepared. Among the ten guides already completed are those covering such films as *Big Idea* (Swift and Company); *What Makes Us Tick* (N. Y. Stock Exchange); *Freedom and Power* (General Electric Company); *Opportunity, U.S.A.* (Investment Bankers Association); and *Inflation* (Twentieth Century Fund).

* * *

Fall Meeting of Industrial Audio-Visual Association in Pittsburgh October 13 to 16

★ Members of the Industrial Audio-Visual Association, holding their annual fall meeting in Pittsburgh, Pa. on October 13-16 will hear an opening address by Leo Berbe, IAVA president, on "The New Era in Industrial Motion Pictures." A featured address by Arthur P. Hall, vice-president in charge of public relations and advertising for the Aluminum Company of America, will cover the topic "Motion Pictures and Visual Aids as Viewed by Management" on the opening day.

Association members in that city will also provide facilities for the three-day meeting and optional Friday field trips. These include U. S. Steel, Westinghouse, Bell Telephone and Alcoa.

* * *

The Christophers Request Stock Footage to Help Build Film-TV Programs for Future

★ With the cooperation of at least one prominent film sponsor already assured, The Christophers, famed national human relations group headed by Father James Keller, are at work on a new series of informative visual programs on life and occupations in America.

For these programs, the request is made of similar business film users to supply available stock footage on the American scene, business and industrial backgrounds, etc. Those who are willing to make negative available for duplication should write to The Christophers, 18 E. 48th Street, New York City 17. Mention this item in BUSINESS SCREEN when you write.

OPPORTUNITY IN NEW ENGLAND

An additional experienced man, preferably age 25-35, is needed in our Motion Picture Department. Man selected will work closely with present Director in steady production of 16 mm. educational films, many of which in past have won awards in national competition.

For more complete information about this job and its possibilities, write giving details of your own qualifications and experience, salary expected, etc. to:

Personnel Department

AETNA LIFE
AFFILIATED COMPANIES

151 Farmington Avenue
Hartford 15, Connecticut

1 8 5 3 — Aetna Life Centennial — 1 9 5 3

TYPE TITLES
*Produced up to
a standard—not
down to a price*
Knight Studio
159 E. Chicago Ave. Chicago 11



South African diamond mine scene from color motion picture, "A Diamond Is Forever" produced by Sound Masters through N. W. Ayer and Son agency for DeBeers Consolidated Mines, Ltd.

BEYOND THE FAR-OFF HORIZON

In Mexico, South America, Philippines, Thailand, Singapore, and now South Africa, Sound Masters production crews have travelled far and brought their pictures "back alive".

This seasoned, personnel, through wide experience under all conditions, has acquired skills that are invaluable whether the "location" be just down the street or on the other side of the world.



ESTABLISHED 1937

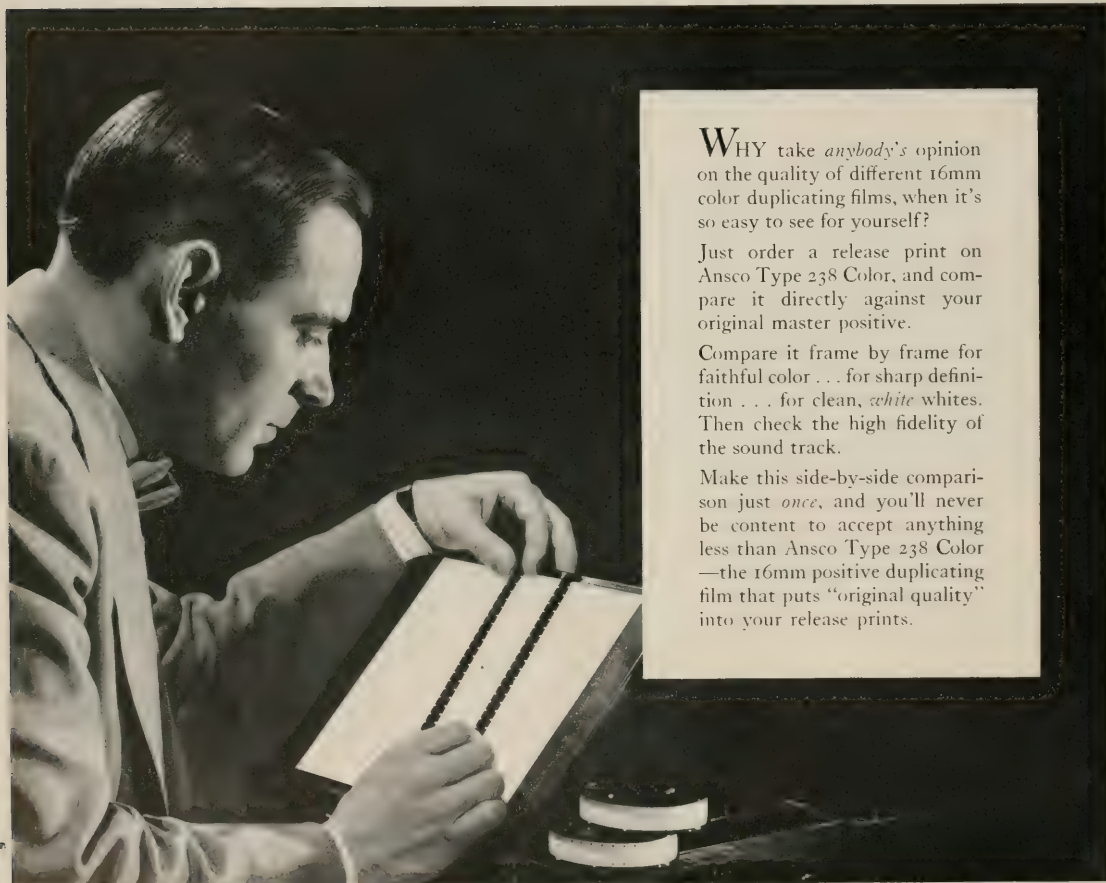
SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.

MOTION PICTURES
SLIDE FILMS
TV SHORTS
COMMERCIALS

PLAZA 7-6600

There's MORE of everything
you want to see in your Release Prints
on *Type 238 Ansco Color!*



WHY take *anybody's* opinion on the quality of different 16mm color duplicating films, when it's so easy to see for yourself?

Just order a release print on Ansco Type 238 Color, and compare it directly against your original master positive.

Compare it frame by frame for faithful color . . . for sharp definition . . . for clean, *white* whites. Then check the high fidelity of the sound track.

Make this side-by-side comparison just *once*, and you'll never be content to accept anything less than Ansco Type 238 Color—the 16mm positive duplicating film that puts “original quality” into your release prints.

ANSCO Binghamton, New York.
A Division of General Aniline & Film Corporation. “*From Research to Reality.*”



is for

atom

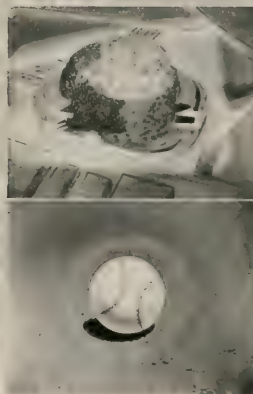
is for us . . .

Collier's for June 20, 1953

as well — we
to — as well — we
it's worth your while to be on the lookout
for this little picture.

A Is for Atom is an animated color cartoon, produced for General Electric by John Sutherland Productions, Inc. For our money, it is an admirably instructing and entertaining job. Mr. Sutherland and his associates have had to get their information, of course, from scientists, who are inclined to speak in equations rather than words. They have digested and popularized the highly technical material to the point where, for instance, they can tell their audience that it would take a Yankee Stadium-ful of dynamite to equal the energy released in the complete fission of an amount of U 235 the size of a baseball.

The picture is made up of illustrations which are as readily understood as a baseball. We feel sure that



Our thanks to General Electric for allowing us to prove once again — that

— "the more difficult the subject the greater the challenge."

* Winner First Award — Science Films
Cleveland Film Festival — 1953

John Sutherland Productions, Inc.

NEW YORK - 60 E FORTY-SECOND ST. CHICAGO - AMBASSADOR WEST HOTEL LOS ANGELES - 201 N. OCCIDENTAL BLVD.



PERFECTION IN THE MAKING

Trifles make perfection . . . and in successful film production . . . perfection is no trifle.

30 years' experience has proved there can be no "short cuts" or "side steps" in truly superior filmcraft. Quality can never be compromised, for every detail counts.

Your next film can be your finest . . . regardless of budget.

May we have the opportunity of showing you how . . . soon?

Samuel W. Kellman

PRODUCTIONS
A DIVISION OF NEWS REEL LABORATORY

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RIITENHOUSE 6-3892

JUDGE A PRODUCER BY THE COMPANIES HE KEEPS

Camera Eye

Editorial Notes & Comment

Postmasters Define Savings and Limitations of "Book Rate" on Films

♦ Since President Eisenhower's signature on Public Law 111 was first announced, business and industry have been waiting for postmasters to begin clarifying the "book rate" for films. Signed July 20, the law establishes lower postage for films and other audio-visual materials under certain conditions.

Particular attention to that part of the law pertaining to the mailing of 16mm films, slidefilms and similar materials was called by Assistant Postmaster General N. R. Abrams recently as he assisted in the explanatory phase.

Defines Business Use

Regarding the shipping of business sponsored materials, Abrams points out that under the provisions of section 34.83 (e), "it is required only that the sender or addressee (not both the sender and addressee) . . . be a school, college, university, or public library, or a religious, educational, scientific, philanthropic, agricultural, labor, veterans' or fraternal organization or association not organized for profit and none of the net income of which inures to the benefit of any private stockholder or individual."

The special rate of four cents for the first pound or fraction thereof and one cent for each additional pound or fraction applies only to parcels addressed for local delivery in the first, second, or third zone or within the state in which mailed, according to Abrams.

No Special Permits

Mailers do not have to obtain special authority or a permit to mail 16mm films and related materials mentioned in the law at the pound book rates provided in sections 34.83 and 34.84, Postal Laws and Regulations. The endorsement "Sec. 34.83 (e), P.L. & R." or "Sec. 34.84 (h), P.L. & R." whichever is applicable, is sufficient identification. Parcels mailed under 34.83 (e), must show the sender or addressee to be an organization or association in the non-profit categories stated by the law.

Because "films do not have the physical characteristics of books and for postal classification cannot be regarded as such," Abrams cautions that they are not entitled to the size and weight exemption in exception (4) of Public Law 199. Parcels containing films and related materials mailed at the book rates are subject

to the size and weight limits established for fourth class matter by this law, embodied in the notice of November 1, 1951, when mailed at post offices of the first class addressed for delivery to another office of the same class.

Aetna Adds "Stay Alert, Alive" To Long List of Safety Films

♦ Lowell Thomas gives a film report on the story behind the remarkable downward trend in industrial accidents over the last quarter-century in a new 16mm motion picture, entitled *Stay Alert, Stay Alive*, released by the public education department of The Aetna Casualty and Surety Company.

In the 12-minute film, the veteran radio news commentator goes behind the scenes in a typical American industrial plant to show first-hand how its safety organization has been whittling down the toll of accidents, which now occur only a third as often as 25 years ago.

Out of this motion picture story of a plant safety program emerge the factors which have contributed to the decline of industrial accidents: new operations being designed to prevent accidents, continual search by safety experts for existing hazards, constant instruction of workers in the dangers they face, widespread use of machine guards, and promotional programs to remind workers of the need for unending vigilance.

The film is dotted with scenes of potentially hazardous situations which are neutralized through an alert safety-mindedness inspired by an accident prevention program that starts with top management and includes all workers.

Stay Alert, Stay Alive is one of a score of safety films produced by Aetna as a part of its continuing loss prevention program. The film may be obtained without charge for showings through local Aetna representatives or through the company's Public Education Department at Hartford, Conn.

Jewell to George F. Foley, Inc.

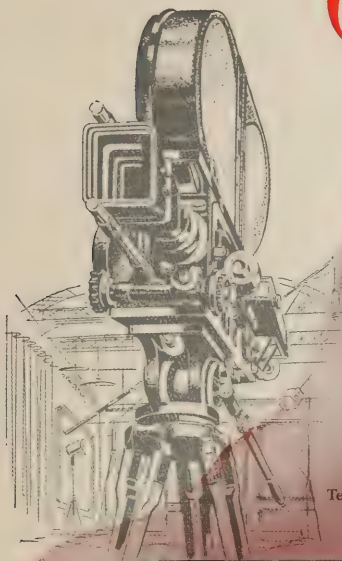
♦ IRVING JEWELL, former visual education director of the Boy Scouts of America, has joined GEORGE F. FOLEY, INC. as an account executive in the industrial films department.

Public Utility Survey Continues

♦ Because of a fine response to the initial BUSINESS SCREEN survey on the use of films in the public utility field, the feature has been expanded into two parts. A second installment will be carried next month.

PROUDLY CREATED TO

Outperform!



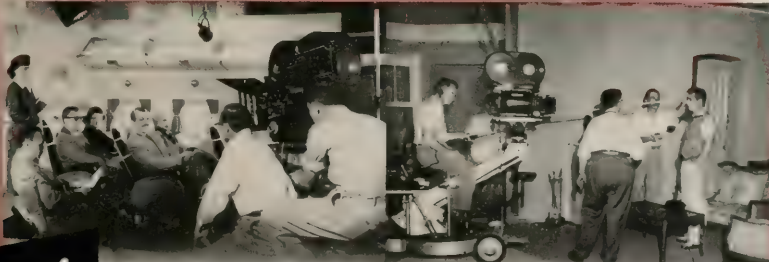
THE matchless technical perfection which a Mitchell camera brings to a film can insure the investment as can no other single element of production.

For over 25 years constant research and engineering by Mitchell has continued to produce, year after year, the most advanced and only truly professional motion picture camera. It is traditional of Mitchell cameras that in addition to filming the world's greatest films, they are to be found wherever new and exacting techniques of filming are being successfully used.

Mitchell cameras are today dependably serving such varied fields as Television, Business and Industry, Education, Government, the Armed Services, and major Motion Picture Studios.

the **1** and only

Mitchell



Tom Kelley Studios shoots a TV commercial for North American Airlines with this Mitchell 35 "NC". Cesar Romero is shown at center.

One of three Mitchell 35mm "BNC" Cameras used by Desi Arnaz Productions on the "I Love Lucy" series with Desi Arnaz, right, and Lucille Ball.

Mitchell cameras are created, not mass produced—the same supreme custom workmanship and smooth, positive operation is found in each Mitchell camera, 16 mm or 35 mm. Available to give Mitchell Cameras almost limitless capabilities, are the finest of professional accessories.

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"

EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 3-7634



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

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**For COMPLETE
FILM PROCESSING**

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SERVICE**

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- First Print Department
- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release Printing
- Quality Control
- Title Department
- 22 Cutting Rooms

FOR COLOR

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**AN ADDED FEATURE
"FOR THE PRODUCER"**

Up-to-the-minute advances in motion picture techniques demand radical innovations in projection equipment... Movielab's new preview theatre brings TO THE EAST the ultimate in theatre projection.

- Three dimensional projection
- 16mm interlock projection

FEATURING

**35mm THREE CHANNEL
INTERLOCK PROJECTION**

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SIGHT & SOUND

NEWS OF BUSINESS FILMS

Film Shows Wire Reinforcement Uses in Concrete Construction

★ Steel sinews which hold together the concrete mass of a 20th century building will be exposed to view in *The Builders*, a 30 minute color motion picture sponsored by the Wire Reinforcement Institute, Inc., Washington, D. C.

The film, which Industrial Motion Pictures has half completed and hopes to finish by the first of the year, will tell the story of Welded Wire Fabric's role in past and contemporary reinforced concrete construction. Location work to date has entailed 15,000 miles of travel in states from the Mississippi river to the Eastern seaboard. Over 6,000 feet of on-the-job application of wire fabric, including tunnels, huge buildings, and city streets have been shot.

Early rushes show promise that *The Builders* will be full of action and scenic beauty.

American Marietta Company Is Sponsor of New Product Film

★ *The Industry Builder*, a motion picture depicting the growth of the American Marietta Company, is in production at Kling studios in Chicago and Hollywood, it was announced recently by John K. Turner of Turner Advertising Agency.

The company's president, H. J. Hemingway and Lee Boyd of the agency are working with the studio to develop the 27-minute color film. Cameramen will shoot the picture on location at the company's more than 60 plants throughout the United States and Canada. *The Industry Builder* will also include scenes of many users of American Marietta's products to illustrate the part the company plays in the industrial economy.

Art Lewis will handle the script and Gail Papineau is in charge of production.

American Indian Aircraft Stars In New Santa Fe Railway Film

★ America's first artists were its Indians and in a certain sense its only native artists are its Indians. *Arts and Crafts of the Southwest Indians*, a new 16mm, sound and color motion picture released by the Santa Fe Railway, is the story of today's Indian artisans.

In two parts, the 22-minute film exhibits the creation of beautiful, intricately painted pottery from a ball of grey clay and handsome

jewelry from scrap silver and mined turquoise and many other works of folk art. Part one treats of Navajo art; part two is an appreciative look at works of Pueblo type Indians, such as the Zunis.

Prints of *Arts and Crafts of the Southwest Indians* are available on a free loan basis for showing to civic clubs, church groups, employee associations, or school clubs. Address requests to the Santa Fe Film Bureau, 80 East Jackson Blvd., Chicago 4, Illinois or local Santa Fe Agents.

Wolverine Tube Lists Three Current Films for Technical Use

★ Three phases of the manufacture of metal tubing are explained in three films sponsored by the Wolverine Tube Division of Calumet & Helca, Inc., Detroit. The 16mm sound films are:

Quality Control—From Ore to Finished Product, a 40-minute color story of copper tubing. It begins in the Calumet mines of upper Michigan and shows the removal of ore from the ground. Other sequences divulge the steps of smelting, refining, manufacturing, and fabrication of Wolverine tube.

The Tube of Tomorrow, a 25-minute color feature of the corporation mines in Michigan. Production facilities and techniques of seamless non-ferrous tube manufacture in the Decatur, Alabama plant are pictured.

The Leading Role, a 25-minute, black and white account of electric-welded steel tube and its many applications. Designed for company personnel and engineering and purchasing organizations, the film has significance for designers, specification writers, production men, and buyers in the metal working industries.

"Decision for Chemistry" Released

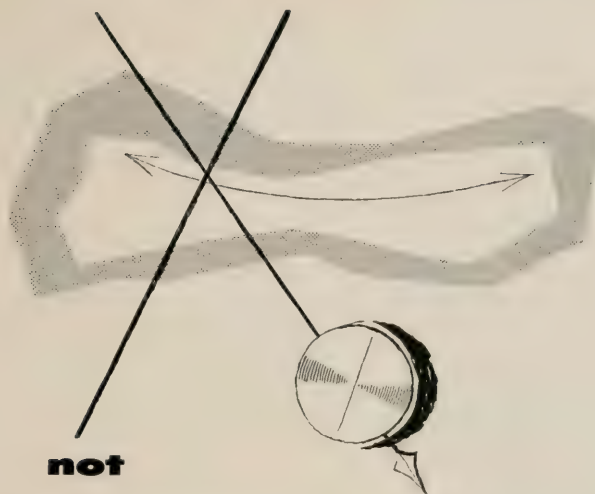
♦ Monsanto Chemical Company's inspirational film *Decision for Chemistry* is being nationally distributed by Modern Talking Picture Service exchanges in 28 cities.

Salesman-Researcher Available

Bright, imaginative young man, sales and heavy Social Work and use of audio-visuals background New York, Chicago, Israel. Working on Ph.D. Available immediately for sales, promotion, research New York or Chicago.

Arthur Jordon Field

230 W. 105th St. NY 25, NY
ACademy 2-8773



not
just motion pictures
 / **but**
moving pictures



A swinging pendulum is motion. So is a revolving turntable. Both frequently are the props of the window-display man, for he knows that motion *attracts* attention.

However, motion—though capable of gaining attention—*seldom gains the emotions*; seldom, for example, generates desires, awe, compassion, conviction. In brief, motion alone rarely will transcend mere visual attraction and move the viewer to positive action.

It is for this reason that Unifilms goes beyond physical movement to convey your film-message to your audience.

Imaginative research, scripting and direction—and the imaginative use of sound—are brought into focus at Unifilms to stir and influence hopes, ambitions, prejudices, fears . . . to create *moving* pictures rather than simply motion pictures.

The cost? Well, Unifilms' clients have been moved to express their gratification with the *savings* effected by Unifilms' economical production techniques.

It costs you nothing, obligates you in no way, to hear more about Unifilms. Why not make a date by telephone . . . *now*.

UNIFILMS, INC.

NOT JUST MOTION PICTURES. BUT MOVING PICTURES

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 MURRAY HILL 8-9325



225 SOUTH 15TH STREET
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 KINGSLEY 5-8013

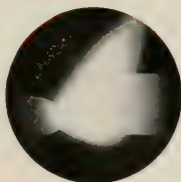


*You Can't Hold a Whale
With a Fly Rod...*

And You Can't Hold An Audience With a Dim Picture

IF YOU EXHIBIT 16mm FILMS TO 100 OR MORE PEOPLE, you can't *possibly* provide optimum screen illumination by any means except the carbon arc. And the "National" carbon arc for 16mm projection is 4 times brighter than the next best light source.

WHEN YOU BUY PROJECTOR CARBONS



—BUY "NATIONAL!"

Today, with so many business and educational film productions under way—with record high attendance and accelerated distribution, with constantly improving production quality and the imminence of such new film techniques as 3-D—audience attention is at a premium.

Make it a point to investigate the latest equipment for carbon-arc projection of 16mm motion pictures. You'll find it safe, simple, economical... with a difference in picture quality you can SEE.

*The term "National" is a registered trade-mark
of Union Carbide and Carbon Corporation*

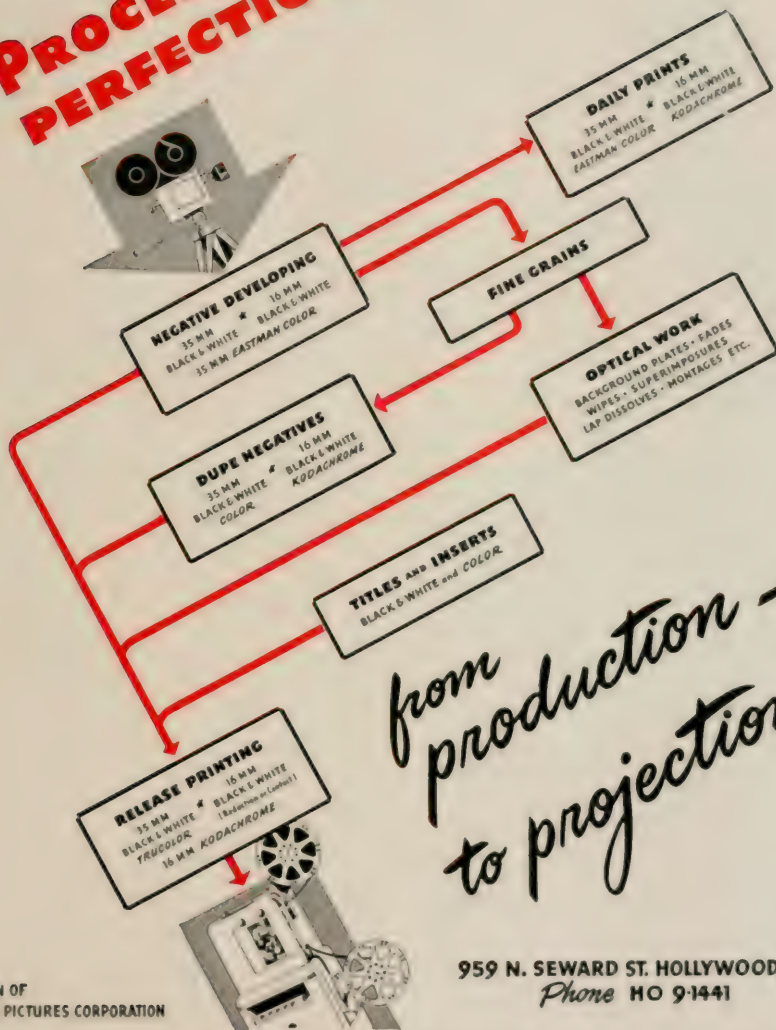
NATIONAL CARBON COMPANY

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A DIVISION OF
REPUBLIC PICTURES CORPORATION

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CONSOLIDATED FILM INDUSTRIES
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this man
is making a motion picture...

but you'll rarely find him filling this chair.

Right now—as usual—he's out... fitting film to a client's needs, right down to that last very important frame. He's a TRANSFILM Account Executive selected for his broad business and sales background and his ability to translate ideas onto film. This work often takes him out into the field. That's where he is now... and the shiny swivel chair has been left to fend for itself.

That's one good reason TRANSFILM Productions do the job for which they were ordered. Because they are produced by active businessmen who can "double in celluloid" and by film producers who know their business.

At TRANSFILM, better films for business are produced by men who demand perfection, of themselves, of each other, of everyone who participates in the making of a motion picture.

TRANSFILM
INCORPORATED

35 WEST 45TH STREET, NEW YORK 36, N. Y.
JUdson 2-1400

Dr. Wetzel Will Receive SMPTE Award for Magnetic Tape Work

♦ DR. W. W. WETZEL of the MINNESOTA MINING AND MANUFACTURING COMPANY will receive the Society of Motion Picture and Television Engineers' Samuel L. Warner Award for 1953 for his contributions to development of magnetic tapes and films for sound recording. The selection was made by the Society's board of directors.

The award is presented annually as a memorial to the late Mr. Warner, who with his brothers, Harry M., Albert and Jack L. Warner, pioneered in the field of talking pictures a generation ago.

Presentation of the award will take place on the opening day of the 74th semi-annual convention of the Society, October 5-9, at the Hotel Statler in New York.

Keynote address, at the opening luncheon meeting, will be delivered by Henry J. Taylor, radio commentator and author. All phases of the current changes and new developments in motion pictures and television will be discussed at the sessions and meetings of the convention.

Because of the unusual interest in new techniques at this time, the Society has announced that the convention will be open to every branch of the financial and entertainment management of American show business.

* * *

Biological Photographic Group Elects Warren Sturgis President

WARREN STURGIS, president of STURGIS-GRANT PRODUCTIONS, INC., has been elected president of the BIOLOGICAL PHOTOGRAPHIC ASSOCIATION for 1954, and has been made a Fellow of the Association. Mr. Sturgis has been a director of the B.P.A. since 1950, and its vice-president in 1952 and 1953.

Mr. Sturgis said there is increasing interest at this time in the professional work carried on by biological and medical photographers, in which motion pictures play a large part. During the next year he plans an expansion of the services to members of the B.P.A., and a drive to make these services better known to the members' potential professional and commercial clients.

* * *

Columbia Will Produce Picture with Grant from Republic Fund

♦ Part of a grant from the Fund for the Republic will be used by Columbia University to produce a motion picture on its Bicentennial theme, "Man's Right to Knowledge and the Free Use Thereof." The announcement was made by Dr. Grayson Kirk, president of the university.

Besides the film, recordings for radio broadcast and several pamphlets will be financed by the \$40,000 grant. A second grant of \$4,500 is for a two-day conference sponsored by Columbia and the American Foreign Law Association to take place in 1954.

The Fund for the Republic was created by the Ford Foundation which endowed it with \$15 million last February. It is independent of the Foundation and exists to strengthen the basic rights of the Constitution, and to "support activities directed toward the elimination of restrictions on freedom of thought inquiry and expression in the United States."

* * *

Elwood M. Russey, Photography Director at Byron, Dies Aug. 26

♦ BYRON, INC. has announced the death, on August 26, of ELWOOD M. RUSSEY, director of photography. An officer and on the board of directors, Mr. Russey has been with the organization since its incorporation in 1938.

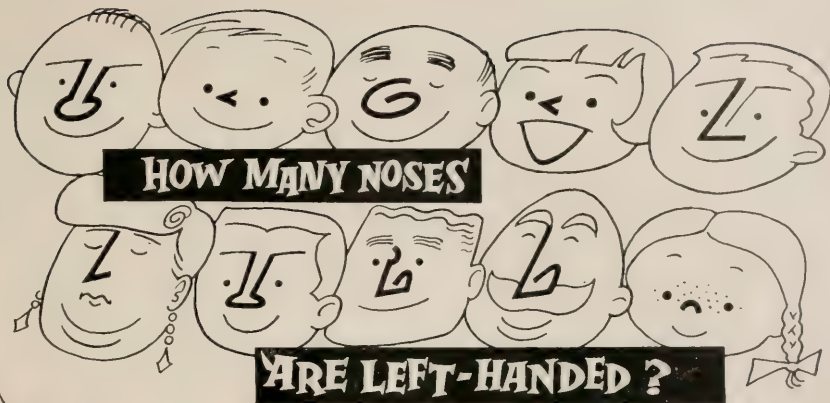
Producers from many parts of the world have worked with Mr. Russey, called "Russ," and many will remember him for his effective assistance and wide technical knowledge of the motion picture industry.

Mr. Russey, 46, is survived by his wife and two children.

EQUIPMENT FOR SALE

Bell & Howell 35 mm Standard Camera Model B Serial No. 950, including one 40 mm Cooke coated and T Stop lens No. 193833, one 50 mm Cooke coated and T Stop lens No. 184274, one 100 mm Cooke coated and T Stop lens No. BF2337, one new Richardson Synchronous Motor for the Bell & Howell Camera, one Sunshade Matte Box complete, one new Camera Equipment Balanced TV Model Tripod Model 65. **\$3,000.00**
Arriflex 35 mm Camera, Serial No. 2024 with one 28 mm Schneider-Xenon lens No. 1913639 one 5 cm. Carl Zeiss Jena No. 3181780, one 8.5 cm. Carl Zeiss Jena No. 3210112, one 125 mm Astro-Berlin lens No. 1540752, one Arriflex Blimp and Synchronous Camera Motor, four 400 ft. Arriflex Magazines, one Arriflex Hi-Hat—all new **\$2,900.00**
Maurer 16 mm camera in case, Serial No. 261, one 1" Baltar lens, Serial No. BF-1430, one 2" Baltar lens, Serial No. CF-259, one 3" Baltar lens, Serial No. BS-2017, two 400 ft. Maurer Magazines..... **\$4,000.00**

L. F. Fitzpatrick
1700 S. Second Street
St. Louis 4, Missouri



When your sponsored film is distributed by Modern you get a nose count of the number of people in the audience for each booking. We can't tell you how many of those people are left-handed, but we can, and do, give you tabulated reports in detail and summary that make it easier for you to analyze the effectiveness of your film program and make it easier for you to prepare precise management reports.

The regular IBM certifications that Modern furnishes to its clients tell how many people (of course) and also tell audience statistics by state, sex, age level, type of organization, ten ranges of city size, and NOW by 169 metropolitan markets.

Our new exclusive facility for reporting circulation by metropolitan area classification gives you an exact picture of how much of your circulation is truly urban and how much is rural . . . and if you want either one without the other, our matching promotion and booking controls can generate the one type of circulation that is most valuable to you to the exclusion of the other.

This extra benefit for you comes at no extra charge, and is in addition to the promotion, care of prints, and the many other things we do to provide a complete service for the distribution of sponsored films.

Modern is a service business . . . serving the sponsor and serving the audience . . . serving both to the best interest of each and to the best of our ability.

We feel that our merit is attested to by the number of leading companies and associations that have selected Modern as their film distribution specialists after complete surveys of all other methods. It will pay you, too, to find out what Modern can do for you.

Get complete information about Modern service by phoning or writing to any of our addresses listed below.

MODERN TALKING PICTURE SERVICE, INC.

NEW YORK: 45 Rockefeller Plaza • JUdson 6-3830
PHILADELPHIA: 243 South Broad Street • KIngsley 5-2500
CHICAGO: 140 East Ontario Street • DElaware 7-3252
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DEVRY UNITS ARE

1st Choice

With Men Who Know Motion Picture Projectors Best!

DEVRY BASIC MECHANISMS ARE USED
IN POPULAR PROJECTORS MADE
BY OTHER MANUFACTURERS

The quality of a manufacturer's product is the backbone of his business. He must be positive that every element that goes into it is the finest he can obtain. Because their rigid specifications demand the best, many manufacturers use DeVry basic mechanisms in the production of their products (three of these manufacturers' products are featured in this advertisement).

These manufacturers and their engineers—the men who know 16 mm. projectors best—RELY ON DEVRY, sure in the knowledge that DeVry equipment has no competitive equal. *Their choice should be your personal guarantee of the superior workmanship, unmatched performance, and unparalleled quality found in all DeVry products.*

Because industrial leaders have acclaimed DeVry as their "1st Choice," more people everyday are saying, "AS HARD AS YOU TRY, YOU CAN'T BEAT A DEVRY."



TECHNICAL SERVICE, INC.

When Technical Service, Inc. wanted a light-weight, yet compact, mechanism that delivered a high quality picture and crystal clear sound, they picked the DeVrylite "5" as the basic unit for use in their "Suitcase" projector. This TSI product has a 2000-foot film capacity and delivers a 55-minute program in either color or black and white. Using the DeVrylite "5" basic mechanism, it affords unparalleled results for selling, on-the-job training, or business meetings.

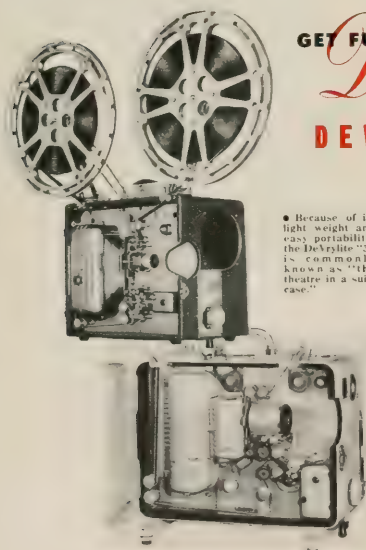


BUSCH CINESALESMAN

The new Busch "Cinesalesman," an outstanding continuous projector known for its versatility and dependability, employs DeVrylite "5" equipment as its basic projector and sound mechanism. Sharp, steady, and clear pictures coupled with high fidelity and undistorted sound, are accomplished every time with the "Cinesalesman" for more effective sales programs, training films, and on-the-spot demonstrations.

GEO. W. COLBURN LABORATORY INC.

Film producers make a "first print" right every time in the cutting rooms and recording studios with this double system 16 mm. projector developed by George Colburn Laboratory Inc. To assure perfect "professional" results every time, DeVrylite "5" units were chosen as the basic sound and picture mechanisms.



• Because of its light weight and easy portability, the DeVrylite "5" is commonly known as "the theatre in a suitcase."

GET FULL FACTS ABOUT THE DeVry JAN and DEVRYLITE "5"

By competitive tests, the DeVrylite "5" and the DeVry JAN have no equal in the 16 mm. sound motion picture projection field.

For heavy duty use and 35 mm. sound and picture quality—the DeVry JAN stands alone.

The lightweight DeVrylite "5", which guarantees a professional performance every time, is a product that is backed by 40 years of experience and research.

Any DeVry dealer will be glad to give you a free demonstration or, if it can be arranged, he would prefer to make it a competitive demonstration to show the superlative qualities of DeVry products.

• The DeVry JAN, after years of research, was built for the exclusive use of the Armed Forces of our nation. This unit, because of its superiority in sound and projection, is replacing all other 16 mm. sound units in the United States Army and Navy.

The brilliance obtained with a 1000-watt incandescent lamp makes it possible for a JAN to perform where only arc-lighted units were used previously. It will throw a 9 x 12 professional-type picture 175 ft. accompanied by quality in sound heretofore only obtained with 35 mm. projectors.



DeVry Corporation

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It's here — the most complete laboratory service in color — and ready *now*!

Yes — our color printing service has been expanded to include all the new techniques of the **NEGATIVE - POSITIVE PROCESS** in both Eastman and Ansco color.

Today for instance you can produce your new subject in the **NEGATIVE - POSITIVE PROCESS** and obtain both 16mm and 35mm release prints of amazing beauty and color fidelity.

Certainly we have a well rounded production service; — it includes:

Developing 35mm Eastman or Ansco Negative
16mm or 35mm Negative — Positive dailies and release prints.
Separations, internegatives and opticals
16mm Kodachrome or Ansco reversal

SCENE TO SCENE COLOR — CORRECTED prints, either
contact or reduction

Black and White reversal prints
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All done with only the highest quality standards as our goal. Remember — we're ready — **NOW**!
Why not try for yourself.

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color service co., inc.

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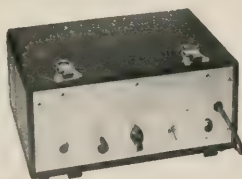
NOW Synchronous RECORDING

with your present Tape Recorder!

Does your present tape recorder operate at 15 cps? Then add this compact, inexpensive unit and get lip-synchronous sound track recording "on location", using standard $\frac{1}{4}$ " tape and a minimum of equipment.

The Fairchild Model 141 generates control track for picture synchronous recording, "mixes" track simultaneously with program material at 30 db down. No interference with immediate playback. Effect substantial savings by using only the good "takes". Sound studios will process your tape and transfer to film, or you can play tape back in perfect synchronism with a Fairchild Pic-Sync Tape Recorder.

Fairchild Model 141
Control Track Generator
is compact, portable—
\$200 f.o.b. Whitestone, N. Y.
5 $\frac{1}{4}$ " high, 11 $\frac{3}{4}$ " wide,
11 $\frac{3}{4}$ " deep; weight 10 $\frac{3}{4}$ lbs.



World's Finest Professional Tape Recorder—

FAIRCHILD Model 126



Fairchild Model 126
Professional Tape Recorder (left)
with patented Syncroll Drive
and Pic-Sync Attachment (above)
installed within console.

No other Tape Recorder offers all these EXCLUSIVE FEATURES!

- SYNCROLL DRIVE insures exactly synchronous tape speed, gives accurate program timing, on-pitch reproduction.
- PIC-SYNC ATTACHMENT (optional) corrects for tape stretch, shrinkage, provides absolute lip-synchronous timing.
- AUTOMATIC FRAMING CONTROL (with Pic-Sync) brings recorder into frame with projector or other equipment, regardless of difference in starting times.
- OVERSIZE CAPSTAN with 180' tape wrap eliminates slippage.
- HIGHEST SIGNAL-TO-NOISE Ratio of any tape recorder assures minimum distortion in recording and dubbing.

Write for illustrated literature and prices.

FAIRCHILD RECORDING EQUIPMENT

Eighth Ave., Whitestone, N. Y.

SIGHT AND SOUND

♦ Louis D. Snader, president of the National Society of Television Producers, was in New York last month, conducting a series of talks with Melvin L. Gold, Board Chairman of the National Television Film Council, with regard to the establishment of a West Coast chapter of the NFTC.

According to Mr. Snader, the consummation of such an arrangement would in no way affect his present organization, which is comprised solely of television producers, film and live. The National Television Film Council includes all program entities in television, including film producers and distributors, television stations, advertising agencies and publications.

Mr. Gold, NFTC's chairman, was recently honored at a testimonial luncheon in New York in recognition of his many contributions to the film and television industries.

* * *

McGregor Products Announces New Color Duplicating 16 & 35mm Film

♦ A color duplicating film planned for commercial use in making quantity prints of motion pictures and slidefilm duplicating was recently announced by MCGREGOR PRODUCTS COMPANY. The new film will be made in both 16 and 35mm, with single or double perforation.

All McGregor film is of the subtractive type with dyes added during selective reversal processing. Production for the last six years however, has been solely for the amateur market.

Several of the features of the new film are completely new according to William J. Brown who developed it. Color balance is fixed by using the same emulsions for the blue, red and green, allowing one standard filter pack to be used for all different emulsions. Exposure index of the film is Weston 1.

SOUND RECORDING at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR
MOTION PICTURE SERVICE,
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Cleveland 3, Ohio



AMPRO's new president-elect is Mr. Herbert P. Niemann.

Herbert P. Niemann Is Named President of Ampro Corporation

♦ HERBERT P. NIEMANN was elected president of AMPRO CORPORATION, manufacturers of 16mm sound motion picture projectors and tape recorders, last month according to an announcement by HERMANN G. PLACE, president of Ampro's parent company, General Precision Equipment Corporation of New York.

In announcing the election Mr. Place said that ARTHUR J. PALMER, Ampro president since 1947, had resigned to undertake special assignments for GPE.

For the time being Mr. Niemann will retain the position he has held since 1948 as president of Herten Electric Company, another GPE subsidiary which manufactures electrical rotating equipment in Cleveland. Most of Mr. Niemann's time will be devoted to his new responsibility with Ampro.

Born in Germany, Mr. Niemann, now 51, emigrated to the United States in 1926. He is a graduate of the University of Hamburg and attended Northwestern University.

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Experienced. Strong on plot and technicalities—chemistry, radio, electronics, gasoline engines. Also public relations and sales promotion experience. Free lance or full time considered. Address:

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ENOUGH
TIME

"Whatever 'Communications For Civil Defense' cost, it is worth a MILLION."

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DISTINGUISHED MOTION PICTURES FOR INDUSTRY AND TELEVISION



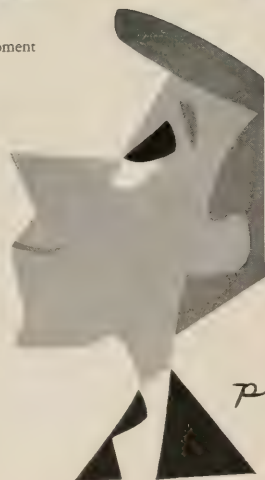
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and the talk is all about
the most complete motion picture
service for producers . . .
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and now the most recent development
Eastman neg.-pos. color for art,
animation and *special effects*—
talk it over with us,
you won't regret it



CI 6-0951

Films to promote world trade—

International Magnetic Striping Service to Expedite Wider Use of Business Films in Lands Abroad

MAGNETIC STRIPING of motion picture film has been a boon in many ways, serving industry internally and in the sales field but none of its applications are so clear-cut and interesting (or profitable) to business as that of the export field.

Baffling to export managers for many years has been the problem of converting good company films on products going overseas (and on U. S. facilities, etc.) so they are both palatable and understandable in many lands abroad. The cost of going to optical printing in this case is nearly always insurmountable when only a print or two per country is needed for the company branches involved.

Many Different Dialects

Then, too, getting a faithful translation is just one of the further problems and getting that translation into the proper *dialects* or *phrasings* of the land for which it is intended has constantly slowed the use of business films abroad.

In this important era of developing foreign markets and of encouraging foreign trade and training as key elements in our business and political policies, the arrival of magnetic striping and recording coupled with a new international service that combines the translation and commentary services into one useful and economical package is indeed a real boon.

Use Regular 16mm Prints

That is the service performed in 16 foreign lands through one central organization, headquartering in Paris. Pyral of 2, Rue Beranger, Paris (3) France requires only dupe negative or your surplus prints edited for overseas use. They are prepared through a family of licensees with equipment located in such countries as France, Italy, Belgium, Holland, Switzerland, Germany and Great Britain (in Europe) to furnish branch offices of firms in those lands of Europe with faithful translations and local commentaries of your export films.

In Asia, Pyral has licensees in such lands as Siam, British Malaya, and India (this fall) and in Latin America, Pyral has set up arrangements in Chile and Uruguay, Columbia and Cuba (the latter this fall). Other lands include Australia, South Africa and Portugal (also this fall). Other arrangements are being made for Brazil, the Philippines, Egypt,

Turkey, and Hong Kong (late this fall).

Obviously, Britain and South Africa don't require much in the way of translation but it helps to have a local personality on the sound track or arrangements can be made with branch personnel there or in other countries to do the sound track if they're suitable, and available.

Standards Are Maintained

Working with projector manufacturers in France, Great Britain, Spain, Switzerland and the United States, Pyral has gone about this carefully and thoroughly. Their sound standards are high and they are working with stereophonic techniques (as we are in the U. S.), as well as maintaining the quality of magnetic recording by their affiliates.

Typical of the good ideas which are expanding the horizon of the business film, this international service will be well worth the investigation an airmail letter to Pyral involves.

* * *

"Food for Freddy" Should Teach Mothers, Tots, Teachers Nutrition

★ Mothers and teachers have often had a hard time proving to their young ones that there's more to eat than candy and ice cream, but *Food for Freddy* appears to be just what the nutritionist ordered.

It is a new 16mm, color film sponsored by the Department of National Health, Ottawa, Canada, and produced by Crawley Films Ltd. For 17 minutes the film reels out examples and guidance to show that eating patterns do much to determine health. "Canada's Food Rules"—specific edibles wisely grouped for Freddy's best munching interest and strength; the vitamins and protein essentials of a good school lunch; hints on meal planning, buying, and storing — are shown to aid the mothers of many little Canadian Freddies.

To hold Freddy's attention and sell him on the wholesome idea is a sequence featuring sturdy, lively white rats, the models of a balanced diet, in contrast to undernourished white mice that were victims of a restricted diet.

The English speaking version of *Food for Freddy* is being distributed by the National Film Board of Canada. A French *Freddy* is now in preparation by Crawley.

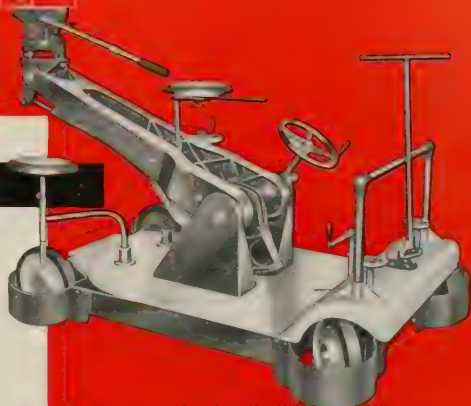
BUYERS READ BUSINESS SCREEN

better pictures

demand the
best equipment!

HOUSTON-FEARLESS PANORAM DOLLY

New life! New action! New drama! New interest! . . . are achieved by pictures made with the Houston-Fearless Panoram Dolly. Gives cameras complete mobility, produces smooth pan effects, angle shots, running shots, dolly shots and countless special effects. Raises camera from low to extreme high position smoothly and silently. Dollies in and out of scenes quietly on rubber-tired ball bearing wheels. Dolly track available. Deluxe model can also be moved sideways. Running board attaches to side, if desired. Very maneuverable. Proved completely dependable by leading studios in Hollywood and throughout the world.



The
**HOUSTON
FEARLESS**
Corporation

H-F FRICTION HEAD

Provides smooth, easy panning and tilting of cameras. Pans 360° on ball bearings. Tilts 45° up or down with camera counterbalanced at all times. Variable drag and brake are provided on both pan and tilt. Adjustable handle. Fits Houston-Fearless and other standard tripods, pedestals, dollies and cranes.

H-F ALL-METAL TRIPOD

Combines extreme ruggedness, adaptability, rigidity, ease of operation and portability not found in any other tripod. For studio or field use. Levels automatically. Tubular steel legs are easily adjusted for height—lock positively to prevent slipping. Folds compactly. Two sizes: $\frac{3}{4}$ and full length.

H-F TRIPOD DOLLY

Gives convenient mobility to tripod-mounted cameras. In the studio, it offers a rapid means of moving camera. Wheels swivel for maneuverability or can be locked parallel for straight line tracking. In field, provides easy means for positioning camera. Strong, lightweight tubular steel. Folds compactly.

Write for information on specially built equipment for your specific needs.

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Take your audience out of their seats . . .

AND MAKE PARTICIPANTS OF THEM!

Sarra audience participation training films will increase retention and cut your training time and costs.

Audience participation training films are an ingenious and novel method which projects the trainee into your problem situations and identifies him with your message. A question and answer format leads him into accepting correct procedures while understanding and rejecting unsatisfactory methods. It's a technique that Sarra's permanent staff of training and merchandising experts uses with unique skill and showmanship.

Sarra studios, specialists in visual training, have prepared audience participation and other types of training films for an impressive list of clients.

A Sarra representative will be pleased to discuss the application of proven, effective Sarra techniques to your visual training problems. There is no charge or obligation. Just phone or write your nearest Sarra studio.

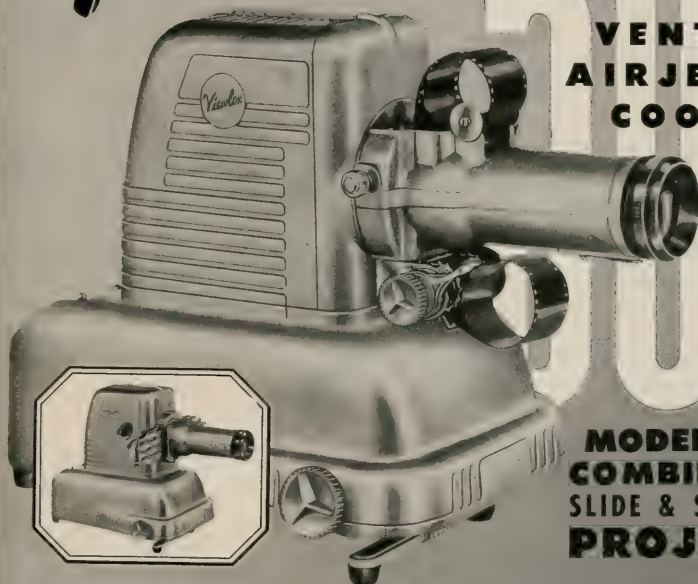


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Viewlex

**VENTURI
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**MODEL V-25C
COMBINATION
SLIDE & STRIP FILM
PROJECTOR**

COOL — Venturi and Airjector cooling is the new revolutionary cooling system designed by Viewlex to make this the world's coolest projector. A stream of cool air is forced through the Airjector, which guides the flow to specific hot spots within the projector body. The Venturi chimney breaks up the barrier of insulated air which adheres to hot surfaces and bathes the lamp with a constant changing flow of cool air.

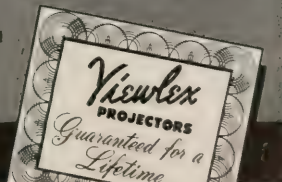
BRILLIANT — Specifically designed and engineered for 500 watt operation, yet delivers far greater screen illumination than most 750 watt projectors can produce. The exclusive LIGHT-MULTIPLIER optical system plus automatic condenser alignment for perfect focus every time — proves Viewlex's right to projector leadership. Each condenser is coded and individually mounted for ease in cleaning — just another indication of the quality that is built right into Viewlex projectors.

One projector handles both single and double frame film strips, vertical and horizontal 2 x 2 and bantam slides.

Professional quality 3", 7", 9" and 11" projector lenses available.
It cannot tear or scratch your films.

Viewlex

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You can pin your faith to TELEFILM STUDIO'S three-cornered policy of patience, care and intelligence in the handling of motion picture film.

With a nurse's vigilance, TELEFILM supervises developing ... editing ... narration ... sound ... animation ... music — all the various specialized details required to give you a final print in COLOR or black & white.

And too, because TELEFILM'S facilities are all **under one roof**, you, as a producer, are assured of **undivided responsibility** while your film is being completed.

Inquiries concerning any phase of your film production are invited. Cost estimates will be promptly returned.

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**6039 Hollywood Boulevard
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TELEFILM

INCORPORATED

Since 1938

"Telefilm makes better motion pictures"

BREAKING THROUGH SALES BARRIERS

... with new dimensions in motion pictures

THESE EXCERPTS from Mr. Percy's recent ANA address seemed particularly noteworthy because of their broad approach to the film medium's application in meeting today's vital problems of management. We quote:

* * *

... In 1937, while attending the University of Chicago, along with several hundred other students in a physiology course, I was struggling with the elusive facts about the nervous system of the human body. After six weeks of lectures and laboratory work we felt ill-prepared for our impending examination. In the final few minutes of the last lecture session Professor Carlson announced that a twelve minute animated sound motion picture would be shown that had just been completed. I think our class learned more in that twelve minutes than we had in the preceding six weeks. For the first time I realized the power of the motion picture in transmitting ideas through sight and sound. The next summer I signed up with Bell & Howell. After fifteen years of working with motion pictures I am a more rabid enthusiast than ever.

Fifteen years ago the use of industrial motion pictures was comparatively limited. Tremendous progress has been made in the past few years. Armour and Company in the last three years alone has tripled its film activities. General Mills in 1946 had six pictures and 400 prints. Today they have 2500 prints of 30 films available for free loan to the public. In five years they anticipate having 10,000 prints in their library.

Audience Demand Outweighs Film Supply

Today, despite the huge growth of business films, the WALL STREET JOURNAL has found that the demand for pictures to show far outweighs the ability of companies to provide the films. The Santa Fe Railroad in 1951 turned down 6700 requests for films, and states that their films are now booked four months in advance and are played annually to an audience of 23,000,000.

Television, if anything, has proved that the combination of sight and sound are the most effective tools yet devised for selling. The demand for industrial movies for showing to selected audiences has tripled since the beginning of television and it is estimated that this year business

firms will spend a quarter of a billion dollars on their movie programs.

Top management today faces four big selling jobs and these four jobs probably consume 90 per cent of the time and constitute 90 per cent of the worries of corporate presidents today.

These four selling jobs are:

1st. Selling stockholders on the problems and programs of management.

2nd. Selling and telling employees the economic facts of life.

BUSINESS SCREEN SPEECH OF THE MONTH

A Condensation of the Address

*Given by Charles H. Percy, President
of Bell & Howell to the*

*Association of National Advertisers
at Chicago, September 22, 1953*

3rd. Selling the general public on our company.

4th. (And today, most important) selling enough product to equal the tremendous productive capacity we have built up.

Many of the outstanding success stories of motion pictures being used in connection with the first three areas of selling are well known to all of us. If we were asked to name a company with exceptional *stockholder relations* probably General Mills would pop into our minds almost immediately. Their regional stockholder meetings and their use at each of these meetings of a short film reviewing the progress of the past year, has given their stockholder relations tremendous impact.

Practically every company represented here today uses motion pictures in connection with its employee relations program. Ted Hauser, Vice

Chairman of the Board of Sears Roebuck & Company (credited by General Robert E. Wood as being the world's greatest salesman) indicates that Sears now use a 22-minute indoctrination film and a series of eight economic educational films throughout their entire organization.

Ted Hauser states "the company has found that these films, combined with discussion, do an excellent job of transmitting this kind of subject material and the result is a feeling of pride and interest in the company on the part of the employees."

3 Million Saw These Economics Lessons

The Borg-Warner-Inland Steel film *In Our Hands* was originally produced for showing only to their own employees. It has now been seen by over 3,000,000 people, however, and a great *public relations* job has therefore been accomplished as a by-product. The same can be said for the exceptionally fine film *In Balance* released by the Burroughs Corporation.

But it is in connection with *selling product* that films have done their most outstanding job. I presume that it is because of the availability of product of every type, that today we are experiencing the greatest demand for motion picture sound projectors in our history. To understand why this tremendous demand exists, we need only look to the underlying problem involved in selling a particular product to a public that is today reluctant to spend money without good reason.

We Need to Motivate Desire to Buy

We most certainly cannot sell product to people who do not *want* to buy. And as we know, people do not necessarily buy things simply because they need them. A tramp walking around with \$3 in his pocket will give top priority to cigarette purchases rather than a pair of shoes, much as he *needs* the shoes. Our constant problem in connection with the tremendous selling job we face is to create a desire on the part of people to own our products and to have that desire strong enough so that they are willing to open up their pocketbooks. Creating a really strong desire is going to be all the more important as top management begins to tighten company belts, trim

(CONCLUDED ON PAGE FORTY-SIX)

*This recent St. Louis audience viewed
Monsanto's "Decision for Chemistry"*



Public Relations Pictures by Audio

"FIRST IN FLIGHT"

20 mins.
A history of aviation, beginning with the Wright Brothers and ending with today's latest planes

"CLEAR TRACK AHEAD!"

25 mins.
The story of railroad progress in the building of America yesterday, today and tomorrow.

"AMERICA LOOKS AHEAD"

20 mins.
The importance of the investment banker in the story of American progress.

"YELLOW MAGIC"

30 mins.
The story of the Frasch process of mining Gulf Coast sulphur, including some striking color animation.

"THE SEARCH FOR SECURITY"

20 mins.
The story of modern life insurance, with an historical introduction.

"SYMPHONY IN F"

15 mins.
A Technicolor fantasy synchronized with an original musical score presenting the building of the twenty-eight millionth Ford car.

"GASOLINE FOR EVERYBODY"

10 mins.
Facts about the fuel everyone uses and few of us know much about.

"WE'VE A STORY TO TELL"

30 mins.
The faith and service of a great religious organization presented in a review of what the church means to many individuals and many groups throughout the world.

"JUST A FARMER"

25 mins.
A dramatized account of the varied skills possessed by the American farmer.

"THESE ARE THE FACTS"

20 mins.
Explains the functions of the fire insurance companies as represented by the National Board of Fire Underwriters.

"TIME"

20 mins.
An educational film for schools including an historical review of time-keeping devices and answering the question: "What is time?"

"THE LONG ROAD" and others

180 mins.
Series of seven institutional and service training films for the oil, automotive and agricultural fields, produced during 1935 to 1945.

"IN SECURITY THERE IS STRENGTH"

20 mins.
The importance of savings banks to the individual, the community and the nation.

"WHAT DO YOU KNOW ABOUT NEW JERSEY?"

20 mins.
A color picture about a great State and its railroad taxation problem.

"WHERE MILEAGE BEGINS"

20 mins.
The story of the internal combustion engine and modern motor car.

"LET'S GO AMERICA!"

10 mins.
"MEN AND MACHINES"
"FRONTIERS OF THE FUTURE"
"AMERICA MARCHING ON"
"YOUR TOWN"
A series of one-reel theatrical films on the American Way of Life.

AUDIO PRODUCTIONS, INC.

Send for

"A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC.
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

AMONG THE FOUNDATION STONES of our dynamic economy, American free enterprise is exemplified by the many hundreds of public utilities, providing most of the power which runs the nation. Local gas and light companies, giant state and regional power systems and sprawling gas transmission lines constitute the largest segments of the public utility business in the nation.

Representatives of these elements of private enterprise were recently surveyed by BUSINESS SCREEN, and the replies, as well as findings of our own research staff, show that the film medium functions in many useful ways throughout the utilities field.

Regulated to the hilt by state and federal commissions, as well as local governments, the power utilities are justly proud of the record of productive development, economical operation and service in their territories. It is this theme which they document most often on the motion picture screen.

Gas and electric companies also employ motion pictures to attract investors to the regions they serve, to explain their functions and operations, and to tell the story of the American economic system they so strongly believe in.

Awards to Utility Films

- Recognition of the film medium as an important part of utility public relations programs is afforded by the selection of outstanding utility-sponsored films in the Public Utility Advertising Association's annual Better Copy Contest.

Representative of films receiving honor in the industry are the 1952 selections. First award went to the Pennsylvania Water and Power Company's *Harnessed for Horsepower*—the story of how private enterprise developed the Susquehanna River for the good of the whole region.

Forecast—Continued Prosperity, a Beeland-King film describing the Tri-State region served by the Southwestern Gas and Electric Company, won the second award. Its message has a dual appeal to residents of the area and potential investors. Tied for third were the Consumer's Power Company's *Meet Outstate Michigan*, another Beeland-King production, and *Junior Grand National Livestock Show of 1951*, produced by W. A. Palmer for the Pacific Gas and Electric Company.

Other utility-sponsored films such as the Columbia Gas System's *Legend of Dan and Gus*, the Cleveland Illuminating Company's *Best Location in the Nation*, and *Our Silent*

BUSINESS SCREEN

M A G A Z I N E

Films Serve the Utility Companies

EDITORIAL SURVEY REVEALS GROWING USE OF CONSUMER AND TRAINING FILMS AMONG UTILITY FIRMS AND ASSOCIATIONS FROM COAST TO COAST

Partner, sponsored by East Ohio Gas Company, Hope Natural Gas Company, and Peoples Natural Gas Company, have received national recognition in film festivals and other competitions.

Association Film Activities

- Representing various branches of the industry and performing important audio-visual services, are the several associations of the utility field. Among the most important are the American Gas Association, with a membership of 5,000 producers and suppliers of gas and manufacturers of gas appliances and supplies, and the Edison Electric Institute, representative of 200 electric utility companies.

A.G.A. Serves Three Ways

- The American Gas Association serves its part of the utility field with films that perform three important functions:

At its New York headquarters the Association maintains a library of both its own films and those produced by member organizations. Most of the subjects are sufficiently

broad in concept to make them suitable for showing in almost any gas company's territory.

This public relations film activity is somewhat limited but growing. Sixty-six prints of 38 different titles are stocked, and bookings average 300 a year from this A.G.A. central source for films.

Motion Picture Productions

As the originator of broad, industry-wide promotions of gas as a cooking fuel, the A.G.A. has co-operated in, or produced, three color motion pictures:

New Freedom in Her Modern Gas Kitchen, a 14-minute film produced in cooperation with McCall's Magazine, depicts a newlywed who goes to her gas company for advice on kitchen planning. The utility's planning bureau gives her many good ideas, and the picture proceeds to show the transformation of an old-fashioned room into a New Freedom gas kitchen.

The rigid tests that gas ranges must pass in order to win an A.G.A.

Approval Seal, and the additional requirements for the "CP" emblem, are explained to consumers in *Winning Seals of Approval*. Appetizing food prepared in attractive, gas-equipped kitchens helps this educational film double as an effective promotion tool.

The Commercial Cooking Promotion Bureau of the A.G.A. produced and now rents a 22-minute film aimed at large scale users of cooking gas. Called *Where Food Is Finest*, it takes the audience on a tour of the most modern installations of commercial cooking equipment for hotels, restaurants and other volume kitchen operators.

Slidefilms for Training

For direct training assistance to its members, the A.G.A. is providing sound slidefilms such as its 12-part series on *Basic Principles of Residential Gas Salesmanship*. Said to be a complete course in selling gas appliances for salesmen in gas utilities, the series includes printed texts and other materials, and covers all of the latest selling methods as well as the salesman's basic problems.

Other sound slidefilms produced by the Association include a six-part general training series on the *Fundamentals of the Gas Industry*, and *Heart of the Home*, produced from research done by the New York Heart Association. It shows how a woman afflicted with a heart ailment transformed her kitchen into a modern step and energy saving work place.

All of the slidefilms produced by the A.G.A. are for sale only.

As a producer, the American Gas Association has made valuable contributions to the film resources of the industry, but its most outstanding function, and possibly its most important, is providing a central source for films about gas.

Edison Electric Institute

- Considerable film activity in the electric utility field that provides

RURAL ELECTRIFICATION is an important phase of Consumers Power Co. of Michigan operations—seen in "Meet Outstate Michigan."



CHECKLIST OF MOTION PICTURES, SOUND SLIDEFILMS IN CURRENT USE AMONG PUBLIC UTILITY COMPANIES

American Gas Association	<i>Basic Principles of Residential Gas Salesmanship (12 SS); Flame of Freedom (SS)</i>
Fundamentals of the Gas Industry (6 SS); Heart of the Home	
New Freedom in Her Modern Gas Kitchen; Where Food Is Finest	
Winning Seals of Approval	
American Gas and Electric Co.	<i>In Our Part of the Country</i>
Arkansas-Louisiana Gas Co.	<i>Fires Must Never Go Out</i>
Atlantic City Electric Company	<i>Tomorrow Is Now</i>
Association of New England Power Companies	<i>Your Valley; Your Future</i>
Central & Southwest Corporation	<i>Frontiers Unlimited</i>
Citizens Gas & Coke Utility	<i>Taken for Granted</i>
Cleveland Illuminating Co.	<i>Best Location in the Nation</i>
Columbia Engineering Corp.	<i>Eternal Flame</i>
Columbia Gas System	<i>Legend of Dan and Gus</i>
Commonwealth Edison Company	<i>The Ridgeland Station</i> <i>More Power to You</i>
Consolidated Edison of New York	<i>Electricity Serving New York</i>
Connecticut Light & Power Co.	<i>From Consumers Point of View</i>
The Consumers Power Company	<i>Meet Outstate Michigan</i> <i>Jr. Grand National Livestock Show of 1951</i>
The Detroit Edison Company	<i>My Dad's Company</i>
East Ohio Gas Company	<i>Our Silent Partner</i>
Edison Electric Institute	<i>A Young Man's Fancy; Constant Bride</i>
El Paso Natural Gas Company	<i>The Flares Go Out; Nitchi Tikoni</i> <i>San Juan to San Francisco</i>
Electric Companies Advertising Programs	<i>If You Don't Watch Out</i>
Hartford Electric Light Company	<i>From Consumers Point of View</i>
Hope Natural Gas Company	<i>Our Silent Partner</i>
Georgia Power Company	<i>Green Gold</i>
Michigan Consolidated Gas Co.	<i>Pipeline of Plenty</i>
Oklahoma Natural Gas Co.	<i>Pipe Dreams Come True</i> <i>Miracle Flame</i> <i>The Star Salesman (SS)</i>
Pacific Coast Gas Association	<i>The Secret of Hot Water Magic (SS)</i>
Pacific Gas & Electric Company	<i>Jr. Grand National Livestock Show of 1951; Sierra Fish & Game</i>
Pacific Power & Light Company	<i>Pacific Power Serves</i>
Peoples Natural Gas Company	<i>Our Silent Partner</i>
Pennsylvania Power & Light Co.	<i>The Sunbury Story</i>
Pennsylvania Water & Power Co.	<i>Harnessed for Horsepower</i>
Philadelphia Electric Company	<i>Power for You</i> <i>Pole Top Resuscitation</i>
Reddy Kilowatt	<i>Ready Made Magic</i>
Southern California Edison Co.	<i>Hardest Working Water</i> <i>We Call It Big Creek</i>
Southern California Gas Co.	<i>A Pipeline Licks the Weather</i> <i>Challenge of Growth; Let's Have Safe Heating</i> <i>Westward Flow</i>
The Southern Company	<i>Power of the South</i>
Southern Counties Gas Co.	<i>A Pipeline Licks the Weather</i>
Southwestern Gas Association	<i>Natural Gas</i>
Southwestern Gas & Electric Co.	<i>Forecast—Continued Prosperity</i>
Tennessee Gas & Transmission Co.	<i>Gas</i>
United Gas Pipe Line Co.	<i>Dependable Natural Gas Service</i> <i>Doesn't Just Happen</i>
United Illuminating Company	<i>The Powerhouse</i>
Wisconsin Power & Light Co.	<i>The Wisconsin River—Hardest Working River in the Nation</i>

SS: Indicates sound slide-films.

(CONTINUED FROM PRECEDING PAGE)

promotional and training aids for residential appliance sales has been carried on by the Edison Electric Institute.

About 50 percent of the nation's electric utilities sell residential appliances, and more than 100 companies are training their salesmen with a series of sound slidefilms introduced in 1946 by E.E.I. The syndicated course consists of eight films which have made a notable record over the years.

This year the original series has been supplemented by a new course consisting of six sound slidefilms. It carries on the original and successful basic salesmanship plan by emphasizing specific sales ideas to sell the major appliances that utility sales departments specialize in.

The new series, produced by Vocafilm Corporation, as was the first course, includes six films and records, six silent trailers to be used for discussion and analysis after each lesson, six leader's guides, and six salesman's manuals that repeat the content of each lesson and include additional information for home study.

So far 55 companies plan to put the new program into effect this fall.

Film Aids Kitchen Promotion

In 1949 the Institute launched an All-Electric Kitchen sales program that was in a sense built around a 25-minute color film designed to educate the public on the beauty, convenience and low cost they could expect from an electric kitchen. The film, called *The Constant Bride*, was produced by Wilding Picture Productions, and prints were sold to utilities on a sliding price scale based on the purchaser's total meters.

Another consumer film produced by E.E.I. is *Young Man's Fancy*, a 26-minute color portrait of a home where all of today's electrical wonders are doing their best to take the work out of homemaking. The theme is that the modern way to do things is with the right electric appliance in the right place.

Regional Association Films

♦ The regional, Pacific Coast Gas Association has produced a general educational film on natural gas and several sound slidefilms promoting the sale of gas appliances, and training salesmen.

Miracle Flame describes the formation of natural gas and covers its history from discovery and use by the Chinese 3,000 years ago up to present home and industrial applications. A color film, it is 22 minutes

long and contains many animated sequences.

The sound slidefilms produced by P.C.G.A. include *The Secret of Hot Water Magic*, promoting "large-enough" automatic hot water heaters; *Heating Unlimited*, on selling gas heating; and *The Star Salesman*, a sales training film devoted to gas ranges.

Story Behind the Meter

♦ "An American success story" is the phrase the Southern Gas Association uses to describe its recently completed color production on what lies behind your gas meter.

Entitled *Natural Gas*, this 20-minute story begins with exploration and goes through the intricate and far-reaching operations necessary to provide fuel for home and industry. Members of the Association collaborated in production and will distribute prints in their territories.

The Reddy Kilowatt Films

♦ Reddy Kilowatt, a commercial service which syndicates promotional ideas and devices to power and lighting companies has a timeless film on electric service which has been widely used by electric utilities.

Called *Reddy Made Magic*, it is an 11-minute color film which depicts through animation the discovery, development and modern applications of electricity. It provides a brief, but workable explanation of electrical power, and companies distributing the film note that it is especially suitable for children.

Although it was released in 1945, companies subscribing to the Reddy Kilowatt service are still distributing *Reddy Made Magic*, and audiences seem to be enjoying it as much as ever.

Reddy Kilowatt also has a 57-second subject for electric companies to use on television, and has four more TV spots in production.

Regional Promotion Films

♦ The markets of public utilities are by their nature limited geographically. And as the firms themselves are closely identified with the territories they serve, so is a large proportion of their film activity. Motion pictures documenting the history, progress and potentiality of a power company's region have proved to be among the most valuable of all utility productions.

A film of this type serves a dual purpose for its sponsor. Shown to groups of investors in other parts of the country, it can be an effective market builder for the utility itself and many of its customers. With its appeal to the interests and loyalty of the area's residents, the film is



OIL AND GAS operations in "Power of the South" reviewed below.

also a popular and appreciated tool of public relations.

State and Regional Films

♦ *Power of the South*, which portrays the terrific industrial development occurring in the Southeastern states within recent years, is an outstanding example of an area promotion film. It was originally produced in 1950 by The Southern Company for showings to rather limited groups of investors in the North and far West.

After playing an important part in a campaign to raise several million dollars for the development of new generating facilities, it was put into distribution in the territories serviced by the four operating subsidiaries of The Southern Company.

The Alabama, Georgia, Gulf and Mississippi Power Companies have already shown the film to a total audience of several hundred thousand, and the second version, released in 1951, is still in circulation.

Produced by Beeland-King Film Productions, *Power of the South* is a dynamic picture of progress and growth. In 29 colorful minutes it relates the strides that have been made in agriculture, industry, education and recreation in the rapidly developing section. It portrays for the customers of these power utilities the heritage which belongs to them all.

Land of Legend and Romance

♦ The Central and Southwest Corporation made a similar venture into the motion picture field with the 26-minute color film, *Frontiers Unlimited*. Its system companies, Central Power and Light Company, Southwestern Gas and Electric, Public Service Company of Oklahoma and West Texas Utilities Company, have made full use of this investor-aimed film for public relations in their own locales.

This Beeland-King Production de-

scribes the boundless opportunity of the Southwest. A land of legend and romance, the area has made great and rapid strides in agriculture and industry, science and education, recreation and health.

The Private Enterprise Story

♦ Having faced tax-subsidized competition more often than perhaps any other segment of American industry, the gas and electric utilities are anxious to keep before the public the proud story of their superior achievements.

Typical of the motion pictures dramatically presenting the facts of public service performed by private enterprise in the utilities business is *The Wisconsin River*, produced by the Wisconsin Power and Light Company on the "hardest working river in the nation."

This relatively short (150-mile) ribbon of sparkling blue water that



THE WISCONSIN is also a play area for residents, visitors to the state.

winds its way across the state of Wisconsin to the Mississippi, supports 21 flood-controlling reservoirs and 26 power-producing hydro electric plants—all created by private capital.

The river has been harnessed and put to work for the good of the whole state through a coordinated program of development planned and man-

HYDRO-ELECTRIC POWER is generated at Prairie du Sac plant pictured in a scene from "The Wisconsin River," hardest working river in the nation.



aged by business in the public interest.

Each dam along the river was built through the sale of stocks and securities to individuals who invested their savings in the future of their state. Instead of using tax money, the entire project paid its own way with millions of dollars in taxes to all levels of government.

The Wisconsin River tells how the Wisconsin Valley Improvement Company received, in 1907, a charter from the State legislature to begin the multi-purpose river development. It then shows the results in terms of flood prevention, conservation, new power, recreation areas and prosperity for the people. This 29-minute color film is a fitting tribute to the minds and hands of people who worked together creating a bright future for the whole state of Wisconsin.

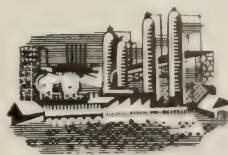
A Comparison on Film

♦ Another important segment of the public utility story-on-film is found in the *Legend of Dan and Gus*. Produced for the Columbia Gas System by Wilding Picture Productions, it provides an understandable comparison between a gas utility and other forms of enterprise in terms of regulation and profits.

The two heroes of this animated color film come to a new city where one decides to supply the community's need for natural gas, and the other goes into the door knob business. Dan, the door knob man, is in business immediately and is soon earning big profits for himself and his investors.

The route Gus must follow is more complex. Submitting to extensive government regulation, he must promise to be ready, willing and able to supply gas to his customers at all times at prices set for him by the government. His return on his

Public Utility Films: 1



investment, though steadily increasing, trails far behind Dan's.

When a depression comes Dan rapidly dissolves his door knob business, and saves what he can, while Gus goes on supplying gas at prices that seem to drop much more rapidly than they ever increased during prosperity.

In all, the 25 minutes of entertaining adventure provide the audience with a new concept of the duties and problems of the regulated public utility.

Michigan Is Introduced

♦ Consumers Power Company, which distributes gas and electricity to much of Michigan, has produced a public relations film that has promoted travel and investment in the state, and entertained hundreds of local audiences.

Called *Meet Outstate Michigan* (all of the lower peninsula except Greater Detroit), the film tours the beautiful resort and recreation areas, the many prospering industrial centers and the bountiful farms and orchards.

Beeland-King Film Productions made the award-winning film, and its 30. colorful minutes have been an important contribution to Consumers Power Company's inter and intra state relations.

Pipelines Are Popular

♦ Pipelines, those vital arms of the far-flung gas transmission firms and symbols of economical operation in the industry, have been a popular subject in the film programs of gas utilities.

Outstanding among these progress reports is *Pipe of Plenty*, made for the Michigan Consolidated Gas Company by The Jam Handy Organization. It documents the construction of a 153-mile line between Detroit and the storage wells in Austin, Michigan.

This film has been an important part of the sponsor's activity in explaining its efforts to provide natural gas to meet the sky-marketing demand in the Detroit area.

Good attendance reports indicate that this Midwest utility company's

(CONTINUED ON PAGE EIGHTY-1)

Champion Unveils Film Program

PAPER COMPANY PREMIERES THREE COLOR PICTURES

THE DESTINIES OF one of America's leading industries and of a typical rural Southern family are interwoven in the inspiring "free enterprise" story which is the keystone film in an important new three-picture program recently premiered by The Champion Paper and Fibre Company. The 45-minute color film *Deep Roots* tells of one of the many changes being wrought in the South's agricultural patterns . . . and of Champion's role as the advocate of scientific tree farming and as one of the Southern farmer's principal cash customers.

Two other motion pictures, both in color, are *Good Business*, a 30-minute subject on the company and its good friends and neighbors, and *Paper Work*, a descriptive 30-minute film on how Champion's fine papers are made. The entire program was created and filmed by Wilding



Picture Productions, Inc. and is one of the major sponsored film projects of the current year.

The three-phase program was premiered in Cincinnati on September 14 to more than a score of enthusiastic press and radio people. Actually, the program started more than two years ago and followed previous study and deliberations by Champion Public Relations personnel. Once the project was in the blueprint stage, writing assignments were made by Wilding to John Davenport for *Good Business* and to Samuel Beall, who did an exemplary job on both the *Deep Roots* and *Paper Work* scripts.

With the stage set, Wilding cameras began to roll in early June, 1952, shooting studio scenes on the producer's Chicago sound stages. Through the remainder of June, continuously through Oc-



"DEEP ROOTS" tells of a typical Southern rural family and how their struggle for survival was changed by the paper industry.

"GOOD BUSINESS" IS A STORY ABOUT PEOPLE AND THEIR DAILY WORK



FORESTRY PRACTICES are explained by Champion forester Carl Hilton.



INDUSTRY BENEFITS our citizens, according to this newspaper publisher.



EMPLOYEE ATTITUDES are analysed by Champion v.p. Dwight J. Thomson.



EMPLOYMENT PRACTICES are outlined by president Reuben B. Robertson, Jr.



EDUCATION'S VIEWS are explained by school official in Champion area.



RECREATIONAL OUTLETS for Champion employees include family picnics.

tober—a five-month period—widespread filming was done in the Carolinas, Texas and Ohio, as well as at the firm's Sandersville, Ga., clay plant and printing plants throughout the midwest. All three films were shot simultaneously for economy reasons, using both professional actors and Champion Paper employees in lead roles. Champion Paper president Reuben B. Robertson, Jr., and vice-president Dwight J. Thomson were cast in pointed characterizations.

Research and Enterprise Reap Harvest

The woodlots and pine forests of the South have come into their own this past decade, following the discovery and application of pine in paper-making, a previously-ignored source of farm revenue. *Deep Roots* traces the immense change which was imposed on Champion operations following the loss of a principal supply source to the government. Today, its mills are fed by multitudes of small woodlot owners—as the film records truths about conservation through scientific farming and selective cutting. This story is dramatically portrayed in the changing lives of one typical family.

Both writer and director have captured something more in this drama of resourceful free enterprise at work. *Deep Roots* shows how industry and the people working together truly make an unbeatable combination for economic independence and progress.

"Good Business" Tells Worker Story

Breaking tradition, *Good Business* is not a story about machinery and buildings. Rather, it is a story about *people*—the people who work in the integrated Champion mills and the people who work in the millions of acres of pine forests serving these mills with a never-ending supply of pulp wood for papermaking.

Primarily intended for industrial and community audiences, *Good Business* is a story about the communities in which the company operates and in which Champion Paper's family of em-



THE SECOND GENERATION sees the fruits of scientific tree farming and selective cutting, as described in "Deep Roots."

ployees live, the crossroad villages, important cities, whole states—Ohio, the Carolinas, Tennessee, Georgia and Texas—where the firm is a friend and neighbor. It is a story about an industrial organization that accepted the responsibility of building a better way of working, living, playing for its employees and helped to write a chapter in the great American Story.

As a practitioner of the profit system and a believer in the benefits of industrial democracy, Champion Paper believes *Good Business* serves as a dramatic answer to many of the basic questions about the free competitive enterprise system.

A Complete Technical Exposition

Paper Work offers an enlightening approach to the story of papermaking, rather than the generally prevailing "nuts and bolts" technique. The picture tells the story of papermaking from the tree to the printer's door, presented in the interest of the printing and converting trades and their customers in markets throughout the world.

Principally a sales film, *Paper Work* is aimed chiefly toward Champion Paper customer audiences, although it will undoubtedly prove of interest to a general audience. It portrays Champion Paper's role as a fully integrated organization and "what is required to maintain 'position' in the business of paper manufacturing." It further depicts "what is demanded to gain the reputation of a 'leader' in the field," which commands an understanding of printers' problems in the use of a wide variation of paper products for multiple purposes in the pressroom.

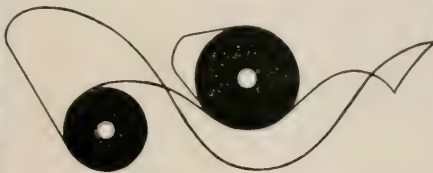
Destined for Future Recognition

Initial previews of each of the three Champion Paper films were presented earlier this year for management and supervisory personnel at the company's general office and divisional mills. Likewise, premiere showings were made for Champion Paper people and community neighbors who took lead roles in the pictures. The summer season found Champion Paper employees and

their families seeing *Good Business* in special showings, as they will have seen the others.

Thus, a new chapter has been written in the production of three industrial motion pictures by one company. Champion Paper, whose estimated audience for the three films is expected to number close to a million viewers within the coming six months. In industrial film circles, it is consensus that Champion Paper's three pictures will make formidable bids for high awards.

Nationwide showing arrangements have been made with Modern Talking Picture Service, Inc. for release of all three films to adult groups, schools, etc. through their 23 exchanges.



RIGID INSPECTION and accurate count is an integral part of Champion's quality control program as depicted in the film "Paper Work." This picture shows how paper is made from forest to printer.

HUGE AND MODERN PAPER MACHINERY in the Champion Paper mills is part of this progressive company's program benefiting both workers and customers, as shown in "Paper Work."





LINEMAN'S TRAINING FILM on the screen as company narrator records magnetic sound track at control box seen at center of picture.

Pattern for Visual Training

PENN. POWER & LIGHT IN 15TH YEAR OF FILM USE

FOR the past 15 years, Pennsylvania Power & Light Company has used motion pictures to conduct a continuous training program in its Construction Department. Up until 1946, the company used ready-made films in conjunction with the program.

However, its special type of training involved problems peculiar only to the Construction Department. Purchased films were not the best possible answer, so the department decided to produce its own.

The company's first motion picture, *The Sunbury Story*, was produced in 1946. This initial venture was a silent production in color. It told the complete story of the construction of the company's new Sunbury generating station, largest anthracite-burning steam electric plant in the world.

Since the new generating station was among the most modern in existence, much of the operation and equipment were new. *The Sunbury Story* proved invaluable in training employees scheduled to man the plant. Construction of the new station also offered opportunity for a tremendous public relations job . . . so two additional prints were made of the film. One was distributed to high schools, civic bodies and other public groups; the other was shown to technical audiences.

Sound Added in 1952

A number of training films followed production of *The Sunbury Story*. In 1952, the company decided to use sound, and purchased an Ampro optical magnetic recording projector. Pictures are now shot on a single perforated

film to which a magnetic strip is added after the film has been developed.

Films Serve Fourfold Purpose

The Construction Department has found audio-visual facilities invaluable in:

1. Demonstrating proper use of equipment and methods
2. Training linemen and other employees
3. Developing top-notch supervisory personnel
4. Disseminating general information

Recently the Construction Department recommended the purchase of a pneumatic Hydra-Lift. There were some, however, who thought the use of this piece of equipment could not be justified. A meeting of minds was held, and all the jobs the machine could do were outlined. The Hydra-Lift was then put to work on the construction of a new substation and a film made of the machine in action. The picture proved the Hydra-Lift paid for itself many times over again on this job.

STRUCTURAL CREW views company film via mobile daylight-viewing equipment on job location.



So effective was PP&L film illustrating the use of the Hydra-Lift, that the manufacturer is interested in the film as a sales tool.

Films Teach Linemen

Until recently, films were shown primarily to supervisors and foremen. However, since the human factor was involved, it was felt there was danger of something being lost in disseminating information to crew members. E. A. Culp, training director, developed a portable device to permit daylight showings. Thus films could be shown directly to crew members in the field during regular working hours.

Culp's device is in the form of a huge rectangular shadow box, with an acetate screen at one end. Within the box, at the other end, a mirror is set at a 45-degree angle. The projector is set at a 90-degree angle to the box. The picture is projected onto the mirror which reverses it and flashes it to the back of the acetate screen. To the viewers in front of the screen, the image is thus reversed again and shown in its true form.

Films Develop Supervisors

The company feels that the education of its foremen and crew leaders, afforded by the extensive use of motion pictures, pays off in well-informed employees . . . employees who develop into excellent supervisors.

Films are used by supervisors to develop new methods and cope with old problems. Faced with a particularly troublesome job of stringing power lines into substations, the company filmed the operation. The film was reviewed by supervisory personnel who offered suggestions for correcting a number of construction problems which the film made apparent. Many of the suggestions were incorporated into the next operation of this kind, which was covered by film. The picture indicated substantial improvement in the process.

Informative Films

Occasionally a problem arises that is an exception rather than the rule and which requires a difficult solution. The company will often record the event on film for information purposes only.

For example, the Construction Department was recently called to fill a wash-out in the bed of a log chute near the utility's Williamsport generating station. The area to be filled was not readily accessible. It appeared as though concrete would have to be hauled across the road, over a main branch of the Pennsylvania Railroad, up

over a 20-foot dike and into the wash-out. However, a pump that would drive concrete was located. A pipe was laid under the road, under the track and up over the dike. Concrete was then pumped directly into the wash-out. A film was made of the entire operation to serve as a reference for future jobs posing similar problems.

Selection of Subjects

E. E. Chubbuck, PP&L's Superintendent of Construction, has formed a committee composed of company division superintendents to further training in the department. When the training director thinks he has a suitable subject for a motion picture, he goes to the committee. The subject is then discussed in detail. After discussion has been completed, the film idea is either discarded or suggestions incorporated and production gets underway. This formula also works in reverse. Ideas sometimes originate in the committee. However, the department strongly emphasizes the fact that training director and committee do not have a monopoly on ideas. Fresh suggestions are welcomed from any source. No set number of films is prepared annually. As needs arise, films are produced.

Sales Promotion Library

The Sales Department maintains 16 projectors throughout the company's 9,500-square-mile service area and has a library of nearly 50 films. The majority of these films are of a promotional nature dealing with refrigerators, ranges, water heaters, other major electrical appliances and farm and farmhouse electrical equipment. These promotional films are produced on a cooperative basis by appliance manufacturers and electric industry organizations. Pennsylvania Power & Light Company personnel, through their affiliations with such organizations, contribute toward the preparation of many of these films.

Other films in this library are those dealing with the service end of the electric utility business. Films over such things as storm damage repair, development of atomic energy and the fundamentals of electric power generation and distribution.

In addition, this film library also includes a number of films relating to free enterprise and the American way of life.

Evidence of the wide use of films in this library, more than 5,200 showings were scheduled in the last two years to audiences totaling close to 410,000 people.

CHAMPION PAPER & FIBRE PREVIEWES AT CINCINNATI



♦ The press premiere of three recently completed new films for The Champion Paper and Fibre Co. was attended by more than a score of press and radio representatives on September 14 at the Sheraton-Gibson Hotel in Cincinnati.

The films, reviewed elsewhere in this issue, were roundly praised by writers and commentators who were guests.

PRODUCER, SPONSOR, DISTRIBUTOR teamwork on the new Champion film is exemplified by (l to r) C. H. Bradfield, Jr., president, Wilding Picture Productions, Inc.; R. Calvin Skillman, Champion Public Relations; and Frank H. Arlinghaus, president, Modern Talking Picture Service, Inc.

Personalities and Places

♦ Charles M. Underhill, former film executive, has been named Vice President of the American Broadcasting Company in charge of ABC television network programming.

Mr. Underhill was in charge of BBD&O's motion picture department during the 1930's and later produced films for the U. S. Navy.

♦ Dynamic Films, Inc., with a fall production schedule the heaviest in the firm's history, has taken an additional floor of the building housing its studios at 112 West 89th Street in New York.



STUDIO PLANS for Kling are discussed by Robert Eirinberg, president (right) and Fred A. Niles, motion picture-tv vice-president.

DE BEERS DIAMONDS GLEAM AT N. Y. FILM PREMIERE



DE BEERS PRESS PREVIEW of "A Diamond is Forever" was hosted by the (l to r) Harold E. Wondsel, Sound Masters' president; William Crouch, SM producer; Dave Gudebrod, N. W. Ayer film chief; G. Harrington, G. Skinner and G. M. Lauck, N. W. Ayer; and Francis Wood, SM vice-president.

Kling Studios Plan Expansion Move

♦ Officials of Kling Studios, Chicago are planning an early move into larger studio quarters on Chicago's West Side, following the recent acquisition of an entire Washington Boulevard building.

The expansion move, according to studio president Robert Eirinberg and Fred A. Niles, vice-president in charge of motion picture and television production, was dictated by growing volume of work.



CHAMPION FILM PREVIEWERS above (l to r) are C. H. Bradfield, Jr., Dwight J. Thomson, vice-president of Champion, Sam Reall, Wilding writer of "Deep Roots" and "Paper Work" and Col Skillman, Champion Public Relations.

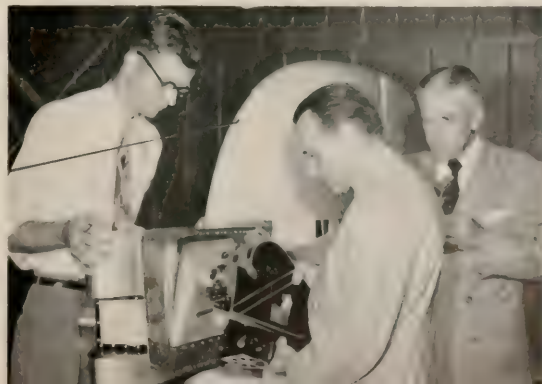
The Convention Calendar

♦ The annual fall meeting of members of the Industrial Audio-Visual Association at Pittsburgh, Pa. on October 13-16 will include addresses by Arthur P. Hall, vice-president of Aluminum Co. of America; Dan Rochford, Standard Oil Co. of New Jersey; R. Roxas of Westinghouse and Julien Byran, executive director of the International Film Foundation, New York.

Mr. Bryan will speak at the dinner meeting on Wednesday, October 14. Showings of member films will also be featured.

♦ Emerson Yorke, independent motion picture and television producer, has been appointed luncheon and banquet chairman for the forthcoming 74th Semi-annual Convention of the Society of Motion Picture and Television Engineers, to be held October 5-9 at the Hotel Statler, N. Y.

THRILLING AERIAL VIEWS for United Air Lines' new "World in a Week—California" film were made possible through this special camera setup on DC-6B Mainliner tail devised by Ed McGlone (center) and Ted Cate (right) of Cate & McGlone, producers. Kirt Miller, United engineer, left, assisted.





THEIR JEWELER tells Mary and Tod the history of diamonds in the new De Beers film.

Films Are a Diamond's Best Friend

FAMED DE BEERS INSPIRES CONSUMER DEMAND WITH FIRST DIAMOND FILM

Sponsor: De Beers Consolidated Mines, Ltd. (through N. W. Ayer & Son, Inc.)

Title: *A Diamond Is Forever*, 27 min., color, produced by Sound Masters, Inc.

★ An engaged girl, looking lovingly at her new ring, might indeed think of it as "forever," both as a representation of her future married life, and intrinsically—gem diamonds don't wear out. She might wonder, too, how the diamond on her finger was "found"—a prospector noticing a gleam on the ground? Men deep in the earth shoveling up the gems by the bucketful?

To go back to the jeweler's showcase, to show how the diamond is mined, processed, cut and polished, the De Beers company has released this new film as part of its publicity campaign on behalf of gem diamonds and the jewelry profession.

250 Tons of Labor For Each Carat

It would almost seem that diamonds are not mined as much as they are "manufactured." For each carat of diamonds, miners working huge machines must dig and process over 250 tons of earth and rock. To sort out the diamonds, the earth must be made to run through dozens of washing and sifting operations. Hardly anyone ever "finds" a diamond—each engagement ring is the result of a huge industrial operation.

A Diamond Is Forever, produced by Sound Masters, Inc., has been in preparation since late 1952. It contains some of the first color film ever shot along the famous Diamond Coast near the mouth of the Orange River in Southwest Africa

as well as scenes at the diamond mines near Kimberley and Pretoria. The African footage is the work of Peaslee Bond. The rest of the film was shot in and around New York by Boris Kaufman, A.S.C. William F. Crouch was production supervisor.

There's Romance in Story of Gems

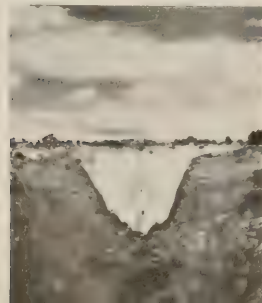
The film tells the story of a girl who recalls her experience in selecting her diamond engagement ring. The jeweler, who shows the young couple some half million dollars worth of stones in beautiful settings, goes on to narrate the African scenes and sequences showing the cutting, grinding and polishing which transform the somewhat ordinary looking pebbles into finished gems.

A Diamond Is Forever will be distributed by Association Films, Inc. to jewelers, high schools, colleges, clubs and to television stations as a sustaining program.

Promoted in Jeweler Publications

De Beers advertising in such publications as *JEWELRY* was entirely devoted to the new picture in September issues. Promoting the use among jewelers through free loan showings in local communities was the aim of the ads, keyed to "tie in with the all-out diamond promotion . . . keep diamond sales coming your way." Local jewelers were invited to request further details from the distributors in five U. S. cities. At this early stage, results of the promotion were not yet known but interest appeared to be spreading rapidly through the trade.

PREMIER MINE of De Beers is near Pretoria, South Africa.



PROCESSING PLANT of the Premier Mine is also shown in the picture.



Timberline Tale

MARTIN BOVEY FILMS BIGHORN'S SAGA ON LOCATION IN ROCKIES

Sponsor: Imperial Oil, Ltd.

Title: *Timberline*, 26 min., produced by Martin Bovey Films. (Chelmsford, Mass.)

★ The Rocky Mountain sheep lives in magnificently rugged country and is often regarded as the noblest of all North American big game animals. The bighorn is also regarded as one of the most elusive. It takes not only patience to stalk them, but a lot of physical stamina, as well.

Martin Bovey, of Martin Bovey Films, has recently captured a record of the bighorn sheep in



MEET MR. BIGHORN in Imperial Oil Ltd.'s new adventure film "Timberline."

its native haunts that has seldom, if ever, been accomplished before. Against a background of the Canadian Rockies in Southwestern Alberta, this new film for Imperial Oil shows the majestic old rams acting as naturally as if they were born actors.

This "Kill" Took Some Doing

But filming them in this manner presented a tough problem that took several seasons to lick. Back in 1924, Martin Bovey shot a sheep with a rifle which is rated as the world's record bighorn. But there's a lot of difference between hunting with a rifle and shooting with a movie camera. To kill with the rifle Bovey had only to get within 300 yards of his ram—once. To "kill" with the camera, he had to get within 50 feet—several times.

When the Bovey pack train of over 20 horses headed into the mountains, it was late June and alpine flowers bloomed by the side of snow banks, birds were nesting, elk with antlers in velvet roamed the mountains and cutthroat trout rose to the fisherman's flies. But the mountain sheep seemed to have vanished from the land. It was over two weeks before the expedition found a single sheep. Then they located a few ewes and lambs and finally one small ram that "went over the hill" without posing for his portrait.

Doubling on a Tough Pack Trail

When at last the pack train moved out of the mountains, only very mediocre footage of sheep had been secured, so arrangements were made with head guide Bert Riggall to go back into the hills in September.

This time the outfit experienced a heavy snow-

fall at its Twin Lakes campsite and was unable to move further into the mountains. For ten days the production team searched for bighorns high up on the snow-covered ridges, but once again, finally had to give up.

The following year, Bovey came back to Alberta in May. This time Bert Riggall located a fine bunch of good-sized rams and for days he and Bovey followed the sheep from dawn until dark, going wherever the fleet-footed animals wanted to go, until at last the rams seemed to lose all fear of cameras and cameramen. Then Bovey went to work and recorded for the climax of *Timberline* a breathtaking series of shots that include real portraits of these noblest of North American big game animals.

Useful Advice to Home Builders Provided in "Permanent Investment"

Sponsor: Cast Iron Soil Pipe Institute.

Title: *Permanent Investment*, 13 min. b&w.

Produced by The Jam Handy Organization, distributed by Association Films.

★ To avoid Dagwood-like dilemmas over faulty plumbing, home owners and home-owners-to-be are advised to see *Permanent Investment*, a 16mm sound film sponsored by the Cast Iron Soil Pipe Institute and produced by The Jam Handy Organization.

During 18 minutes, the picture informs a typical suburban family, ignorant of plumbing drainage facts, of the dangers of using improper materials in house-to-sewer pipe lines, septic tank lines and in waste and soil stacks within the house. The film cautions the home owner that it is more important to insist on the unseen necessities, such as cast-iron soil pipe, than on weather vanes and barbecue pits. Inferior piping, once installed, is a difficult and costly thing to remove or repair. By installing good plumbing at the start, the "health line of the home," money and time are saved and worry sidestepped.

Permanent Investment recommends cast-iron pipe for drainage because of its durability which prevents absorption of moisture and penetration by tree roots. It also has the ability to withstand considerable pressure and weight without losing shape. Cast-iron's longevity is indicated in scenes of the castle at Morro Castle, Cuba, where the original piping has been in use since 1644. An apartment building where the pipe outlasted the structure is shown.

Permanent Investment is available to clubs, civic groups, television stations, and other community organizations on a free loan basis, except for return postage, from the libraries of Association Films in Ridgefield, N. J., Chicago, Dallas, and San Francisco.

Shell Releases "The Fossil Story" 19-Minute Color Motion Picture

★ Life today is vitally affected by fossils of plants and animals that lived centuries ago. It is this dramatic theme that is presented in a new 19-minute color film *The Fossil Story* now available on free loan from Shell Oil film libraries in New York and San Francisco. The film shows how men in industries such as oil and steel utilize vestiges of prehistoric life in their laboratories and field studies.



THE TOOLMAKER, master craftsman of production, uses a variety of instruments for the precise measurements which are most important factors in tooling for all industry. A scene in "Tool and Die Making."

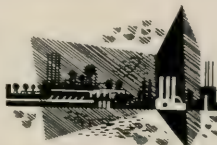
Key Man on the Production Line

TOOL AND DIE MAKERS PRESENT THE FILM STORY OF THEIR CRAFT

Sponsor: The National Tool and Die Manufacturers Association

Title: *Tool and Die Making*

—Keystone of Mass Production, 22 min, color, produced by Farrell & Gage Films, Inc., under the supervision of Fred Wittner Advertising.



showing it for the first time to representatives of the metalworking industry, education and government at the Chrysler International salon in New York, last month.

The NTDMA film was produced during the last year in leading industrial plants and tool and die shops in the East and Middle West. It not only shows mass production techniques in manufacturing such diverse products as automobile crankshafts and zippers for clothing, but features the craftsmanship in tool and die making upon which such production initially depends.

Industrial authorities have concluded that one tool and die maker turns out the mass production instruments for from 50 to 100 industrial workers, and these workers produce as much as thousands of workers would produce without the instruments.

Aside from emphasizing the significance of the tool and die industry as the keystone of low-cost mass production, the NTDMA (CONTINUED ON PAGE SEVENTY-NINE)

★ Thomas Jefferson and Eli Whitney, one the inspirer and the other the artisan, brought mass production techniques for the first time to America. Whitney's manufacture of 15,000 muskets, each with interchangeable parts, established a new principle that has since been a most important factor in the rise of our productivity. Skillful mass production, as much as any other facet in our economy, has spelled abundance for the American people.

With this as its theme, The National Tool and Die Manufacturers Association, composed of more than 800 contract tool and die shops throughout the country, has released the industry's first motion picture,

TOOL AND DIE APPRENTICE JOURNEYMAN STATUS IS MASTER TOOL MAKER'S skill learns by actual shop work achieved on highly precise tools is required for precise crankshaft forging dies. on basic machines. like this jig grinder.



What's New in Business Pictures

CASE HISTORIES OF FOUR NEW SPONSORED FILMS

International Cooperation for Better Gardens

Sponsor: The Associated Bulb Growers of Holland.

Title: *Nations United for Spring Beauty*, 20 min., color, produced by D.P.M. Productions.

★ Cooperation of American and Dutch plant quarantine authorities to insure U. S. gardeners the healthiest possible flower bulbs is the subject of this new film made in Holland with the cooperation of the U. S. Bureau of Entomology and Plant Quarantine and the Netherlands Phytopathological Service.

Until two years ago the half-billion bulbs arriving from Holland at U. S. ports each fall were subject to delays for inspection purposes. U. S. Department of Agriculture men are stationed at all ports to make sure that no disease carriers are included in any imported plant life. Naturally their work takes time. With limited budgets and personnel it was inevitable that bulbs would sometimes sit on piers until spoilage set in—or at least the wrath of impatient customers.

To get around this cause of delay, the Holland bulb exporters invited the U. S. authorities to send their inspectors to Holland every year, at Dutch expense, and do their work on the spot.

The offer was accepted and the results have been highly gratifying. Fewer inspectors now do more work more efficiently. Bulbs reaching the

U. S. from Holland are healthy bulbs and reach dealers and customers without delay. And the new procedure is less costly to American taxpayers.

Nations United for Spring Beauty shows the U. S. inspectors spot-checking bulbs in the fields, in packing houses, warehouses, and on the docks. Every bulb shipment without exception is examined for evidences of virus and other disease. The Americans are seen working side by side with Dutch inspectors, who are concerned not only with health of bulbs but with making sure that they meet their own government's rigid requirements as to minimum size.

In another sequence the film takes the audience through the Laboratory for Flower Bulb Research at Lisse and the Phytopathological Laboratory at Wageningen. Here Dutch botanical scientists are constantly at work to discover ways of improving bulb horticulture and of checking any virus disease in bulbs or other plants before they have a chance to spread.

♦ One of the best features of this film is the musical score fitted to the picture by D.P.M.'s Maurice Groen. From his own library of film music, the score is tuneful, merry and original—a far cry from the hackneyed stuff that accompanies too many films these days.

Working Together to Improve Illinois' Farming

Sponsor: Illinois Agricultural Association

Title: *So Much Depends*, 43 min., color, produced by the Publicity Department, IAA.

★ This is an institutional motion picture that helps to prove that a film produced internally for one-state distribution can do its job well if the quality standards of the commercial producer are met down the line.

Illinois farmers play the parts, Illinois farms are the sets and Illinois people are the audience. This strong element of common interest should go a long way toward helping the film serve its dual purpose. Besides being a tool for public relations, it is designed to spur more active participation in the affairs of the IAA, state Farm Bureau organ-

ization with a membership of more than 190,000 Illinois farm families.

The film shows through the story of one young farmer and his family the sacrifice and vision that went into building the organization, how the organization helps farmers gain a better life and status as enterprising, efficient and independent businessmen.

Though a good worker, the young man is slow to learn that one man can't meet today's tremendous agricultural problems by himself. He also learns (and this is the shock that brings him to the solution of his own problems) that his 14-year-old son can't beat expert competition in a calf contest without the guidance available to other youngsters.

Through the planning and production of *So Much Depends* the

IAA Publicity Department was careful to avoid the common pitfalls of internally produced films such as the tendency to "sell only the sold" or to accept slipshod motion picture practices to cut corners. Organization officers helped avoid "internal disorders" by maintaining a policy of "hands off" once the outline of the film was set.

The film was written and pro-

duced by Malcolm G. Rippetoe of the IAA publicity staff who was formerly on the creative staff at Pilot Productions of Chicago.

The result of the state farm organization's film venture is an entertaining, home-grown, true-to-life story that should take many facts and a lot of Farm Bureau philosophy right to the heart and mind of its intended audience.

Telling the Newspapers' Story to the Public

Sponsor: Pennsylvania Newspaper Publishers' Association.

Title: *The Keystone Idea*, 25 min., color, produced by the Motion Picture and Recording Studio of Pennsylvania State College.

★ In the words of Theodore A. Serill, general manager of the sponsoring Association, *The Keystone Idea* was made "To provide an effective and objective promotion tool for large and small newspapers to tell the story of the true role of the Press in its community."

It is a *why* film designed to show the average reader, wherever he may be, why his hometown newspaper is important to him. The film was made as general and as timeless as possible so that any newspaper can show it to its readers for a long time to come.

Members of the Pennsylvania Newspaper Publishers' Association recognized the fact that a great many people take their newspaper for granted. Though people are buying and reading more papers than ever before, the Association felt they didn't appreciate the true significance of the Press.

After seeing the problem and deciding that a motion picture would be a step toward a solution, the member papers raised \$25,000.00 in a rare manner. Half of the necessary funds came from the Association's reserves, but the other half was

raised through the advance sale of prints. At \$300.00 for color and \$100.00 for black and white (still the sale prices), members bought enough prints to raise \$12,500.00 and at the same time guaranteed a good circulation for the film.

Production was handled by professional script writers, directors, cameramen and other technicians at the Motion Picture and Recording Studio of Penn State College. Most of the footage was shot within the town limits of State College, Pa. and the cast of more than 300 was made of local residents.

Besides copies of the film which have been sold, rental prints in color were made available to other regional newspaper associations. The rates were set at \$5.00 for one day and \$2.50 for each additional day, and requests sent to the Pennsylvania Association at Harrisburg, Pa., are relayed to the nearest source. But it is a good bet for anyone wanting to book the film to contact his local newspaper first.

The Keystone Idea, the story of a typical newspaper of the same name, represents the joint effort of 350 individual newspapers to tell readers across the nation that their newspaper belongs to them, and:

"... the kind of newspaper the people demand is the kind of newspaper the people will get. But demand—demand, for unless you do, the paper will die."

The Art and Craft of Camera Manufacture

Sponsor: Argus Cameras, Inc.

Title: *Fine Cameras and How They Are Made*. Distributed by Modern Talking Picture Service exchanges.

★ In this picture-age, the design and manufacture of the amateur's camera is of immense interest to millions of fans. This new Argus color film will satisfy those who want to see the complete story of photographic products from the re-

search laboratory to assembly line. *Fine Cameras* also applies the science of optics to photography, shows the making and testing of lenses.

The work of skilled craftsmen plays a key part in these sequences. Prints have been made widely available through the nationwide exchanges of Modern Talking Picture Service on a free loan basis. Write Modern at 45 Rockefeller Plaza for booking reservation to be confirmed by exchange nearest you.



"Decision for Chemistry"

To present an industry as diversified as the chemical industry in one film is a difficult assignment. That MPO was successful in fulfilling the objective is evidenced by the overwhelming response the film has received thus far.

MONSANTO CHEMICAL COMPANY



"The American Road"

was exhibited at the Edinburgh World Film Festival. It is estimated that with free distribution through theatres, TV and 16mm distribution this documentary story of Ford Motor Company will reach 40,000,000 people in the next year.

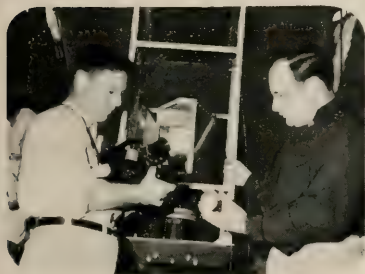
FORD MOTOR COMPANY



"Out of the North"

Winner of awards at Cleveland, Stamford and Boston Film Festivals. Also exhibited at Edinburgh World Film Festival. This series has proven to the dealers that a good public relations film program will pay off with increased sales.

NASH MOTORS



"Masters of Maintenance"

Employee morale can be lifted immeasurably through the film medium. As a result, the cost of the film can be returned many times over.

AMERICAN AIRLINES

MPO PRODUCTIONS, Inc.

15 EAST 53rd STREET
NEW YORK 22
MURRAY HILL 8-7830

These and Many Other Motion Pictures Have Given MPO
Broad Background in All Types of Film Production



"Garden Wise"

... to introduce a new product to the trade and to the public — the motion picture delivers the most powerful impact of all media.

MONSANTO CHEMICAL COMPANY



"Gunning the Flyways"

Through the integration of product demonstration with good film entertainment, public relations and sales promotion both get a solid pay-off. Total TV audience in one year — 7,620,000 — at no cost to the sponsor.

REMINGTON ARMS



"American Cowboy"

Awarded top honors at many film festivals, this film has reached a total audience of 17,500,000 in the past twelve months. The "Americans at Home" series is one of Ford's most valued public relations activities.

FORD MOTOR COMPANY



"Tarheel Wildlife"

Most people will not read written material on conservation, but they will watch with intense interest a motion picture on the subject . . . and they will remember what they have seen.

NORTH CAROLINA WILDLIFE
RESOURCES COMMISSION



UNDERSTANDING CARE is the theme of this scene from "Help Before Headlines" as Atlas camera and director help re-enact the story of 7-year old Carl.

Screen Aids Community Chest Campaign

MILWAUKEE RED FEATHER SERVICES SHOWN IN "HELP BEFORE HEADLINES"

Sponsor: Community Welfare Council of Milwaukee, Wisconsin.

Title: *Help Before Headlines*, 10 min. b&w. Produced by Atlas Film Corporation.

★ Throughout the land this fall it is fund-raising time among the Community Chests and Councils of larger metropolitan centers. Because of their emotional appeal and the scope of the problems which they help make known to potential donors, films are again being widely sponsored and shown during these campaigns.

New York City's fund appeal film *A Thought for Your Pennies* has been previously reviewed in these pages; Chicago, Detroit and Milwaukee are among the other urban centers with good new pictures that pack plenty of emotional punch. A report on Chicago's new film and its city-wide showings will appear next month. Milwaukee's picture, *Help Before Headlines*, is its third in as many years.

Help Before Headlines is a little different from the average Red Feather Service film. It documents the case history (taken from life and re-enacted) of a troubled little boy of seven. The help which he and his parents receive from Red Feather Services is documented with realism and is already evoking much favorable comment.

The story of Carl is not typical. But his parent's neglect and their lack of understanding may well be an important cue to this country's widespread juvenile delinquency problem. Fortunately, this little lad escapes the more dire consequences of a violent outburst because of the help received from skilled workers within welfare agencies, part of the Red Feather Services.

Earning merited praise for the sympathetic and understanding direction and photography of *Help Before Headlines*, Atlas Film's handling of the theme is especially noteworthy. Only Carl and his parents are professionals, the rest of the cast are Milwaukees playing their real life roles in welfare agencies and services. They all perform like veterans. In this kind of film, the comparatively low key effect of black and white photography is much more realistic than color.

During the October campaign, groups of 25 or more will have ready access to the numerous prints stocked by Milwaukee's Community Welfare Council. Consulting on the film was Virginia R. Becker, public relations director. Script was written by Patricia Watt of the welfare council's public relations staff.

AN ANXIOUS MOTHER brings her problem to one of Milwaukee's Red Feather agencies.



BREAKING SALES BARRIERS

(CONTINUED FROM PAGE THIRTY-THREE)

unnecessary expenses and in so doing eliminates a great deal of the overtime payment that has been responsible for the freer spending we have experienced in past years.

There are good reasons backed by solid statistics why the sound motion picture can do an effective hard hitting selling job. The Armed Forces in World War II were faced with the biggest teaching, training and selling job ever faced in history. They proved that 16mm sound motion pictures trained men 68 per cent faster and enabled them to retain information 42 per cent longer than any other training methods previously used. Industry has had this same experience.

Nash Motors terms its movies "one of our most important means of sales promotion."

United Air Lines is using movies effectively to inject that "I want to go" urge into potential travelers.

One of the biggest problems faced by an advertising manager is to effectively evaluate what kind of a sales return he is getting for his advertising dollar.

Armour and Company have the kind of testimonial that we all dream about. They proved in Portland, Oregon that if a drive-in theatre would run on any given evening, a one-minute film announcing the availability of hot dogs, they could double wiener sales over the previous night!

National Homes Corporation of Lafayette, Indiana, has an equally convincing testimonial when it states that it sells an average of better than one pre-fab house every time it shows its housing movie.

Reach 37 Million at Cost of 1.2¢

Weyerhaeuser Lumber Company's film *Green Harvest* has already been seen by more than 37,000,000 people at a total cost of 1.2 cents per viewer for his undivided attention for 30 minutes.

There are several new dimensions in motion pictures that I should like to briefly mention. The first and most important is in connection with the introduction of magnetic sound on film. This has opened up a heretofore undeveloped area in the use of industrial motion pictures. Today, in our Bell & Howell laboratories we are coating millions of feet of industrial footage so that companies, by putting this narrow stripe of magnetic material on the side of the film may bring old films existing in company libraries up-to-date for re-release. Short special purpose films can be made in color and sound for as little as a few hundred dollars.

Selling product and selling ideas is the big job that we in industry face today. Economic education films produced by American business and being distributed throughout the United States as well as foreign countries are doing an outstanding and much needed job of public enlightenment.

May we continue to strengthen the American economy, a factor so necessary to world peace and stability, through the constant exchange of ideas on developing better methods of selling and advertising. May we continue to use every means at our disposal to sell to the world our ideas and our ideals—as well as our products.

practically every
film producer
in the
western
hemisphere
is a client of
byron



<i>script</i>	<i>titling</i>
<i>art</i>	<i>animation</i>
<i>location photography</i>	<i>sound stage</i>
<i>music library</i>	<i>sound effects</i>
<i>recording</i>	<i>editing</i>
<i>laboratory facilities</i>	<i>color-correct* prints</i>

Film producers use **byron** facilities for 4 reasons: quality, speed, economy, personal service. Visit our studios, or if you can't, ask for our new illustrated brochure.

Reg. U.S. Pat. Off.

byron *Studios and Laboratory*

1226 Wisconsin Avenue, N.W.

Washington 7, D.C. DUpent 7-1800

PRACTICALLY EVERY FILM PRODUCER IN THE WESTERN HEMISPHERE IS A CLIENT OF BYRON

"BE WHERE THE BUYERS ARE" is a solid axiom of selling that certainly applies to projected visuals. In this new era of highly competitive selling, these valuable tools of motion and still picture projection, conveniently housed in self-contained cabinets and cases, have the portability to meet buyer traffic whenever and wherever it may be.

With this word of introduction, the Editors of BUSINESS SCREEN return to a long established tradition of bringing our readers a portfolio of ideas and examples from the experience of both manufacturers and users of visual display tools. First unveiled in our Issue Two of Volume One, 1939, these "idea portfolios" have immense value to business as it scans the full range of useful devices that will help turn prospects into buyers, whether of products, services, travel or safer living habits, and related subjects.

Today's Tools Best Yet

The World Fairs of Chicago and New York were the modern-day testing grounds of continuous motion picture and still projection. Today's counterpart is probably Chicago's vast Museum of Science and Industry where almost every conceivable sight/sound viewing and hearing device is at work through long hours of every visiting day.

Continuous movies are holding up well. Continuous slide projection is almost foolproof. Ideas learned through years of experience have devised film and slide carrying mechanisms that foil the long-present bugaboo of program interruption and constant maintenance.

Meet the Traffic Lines

So business has the tools at hand to put pictorial selling where it belongs—in the main traffic lanes of department stores, on the selling counters and in product and window displays. Continuous picture showings enliven window displays after

GOOD SIMPLE DESIGN of modern Admatic still projectors focusses attention on the picture screen.



PUT YOUR PICTURES WHERE PEOPLE BUY

Some Helpful Ideas and Suggestions for the Business-User of Sight Sound Equipment for Visualized Selling

dark, they light up front yards of manufacturing plants with moving billboard displays. In banks and hotel lobbies, etc. the picture display shows a myriad of services which attract the eye and get the sales message over.

Psychology Is Your Ally

From peep-show days and through a long tradition of visual interest and photographic advances, the "moving" picture has magnetic attraction for its potential viewer. When the motion picture is exhibited outdoors, along main traffic lanes, it has such a powerful pull that most urban police departments have had to forbid that kind of use.

In lesser but still potent degree, moving visuals will stop the passer-by at an otherwise static window display or along a store aisle. Put the pictures inside a shadow box and lines will form to await a turn at the show! Set up a theatre marquee in a retail department and with proper showmanship you'll explain facts about products to a well-filled room full of prospects.

Exhibit and museum designers working with these tools have also discovered the magic lure of push-buttons which enable viewers to start their own show!

You Have to Follow Rules

One of the most astute of young designers working with projected visual equipment is Robert Grunwald, president of the Harwald Company. It is his confirmed belief that by following a few simple but definite rules, resultant use of all forms of continuous visual displays can be greatly increased.

1. *Attract attention* to the projected program. Here, brightness, color, motion and size of picture are important. But you can help things along by "tricks" like the use of a visor over the screen, piquing curiosity of viewers. The use of signs, either illuminated with a flasher or just well-designed art telling the viewer what he'd like to see, is definitely recommended.

Motivate the reason, give the viewer a reason for looking and you'll hold an audience. For in-



PROJECTION DEVICES are light and portable, can be readily adapted to counter use as shown above.

stance, a casual glance at the screen may not be as effective as it would be if the sign on top says "see how Ben Hogan plays golf."

To attract attention and hold it, let the looker work his own show by means of a pushbutton control. Sound is another strong ally in attracting attention but it need not be continuous to hold the viewer.

Get Interest, Create Desire

2. A look at the projected program may evoke a "so what?" Colorful scenes, glamorous models and interesting case histories are obvious cues to point 2, *Getting Interest*.

3. *Creating desire* is the big job in any kind of selling. Translated into visuals, it means simplification of the message. Tell only one simple point per slide or scene. Keep title or slide copy down to five words or less. Americans "hit and run" fast along the sales aisles so move the pictures as fast as possible . . . keep the show on the road.

Now, Make That Sale!

4. *Making the sale*, depends on good location of projected visuals near the product or services promoted. Put the projector to work in the window at night but put it inside during the day. Traffic is an important factor, just so long as buyers head toward a sales clerk when the show is over.

A lot of these problems can be re-

solved in your own outline of key factors, which includes these considerations:

A Checklist for Users

1. The Audience: what is it composed of? i.e. customers, all types, men, women and children.
2. Where are they? Moving, standing, sitting?
3. What types of buyers are they?
4. The best possible machine location, i.e. standing or sitting areas, near elevators, cafeteria lines, near cashiers, return windows, order desks, waiting rooms, fashion counters, etc.
5. Number of possible viewers per hour, moving or seated, their time and characteristics.
6. Decoration and display design, i.e. outside appearance of cabinet or display. The use of signs and their relation in position, illuminated or not illuminated?
7. The timing of the show, i.e. picture change time, and total picture show time.

Planning the Program

Lessons learned in brevity for t.v. commercials may well be applied in point-of-purchase and other exhibit display selling. Make scenes brief, fast moving, colorful (but not confusing).

Lay out a "story board" and you'll score better and less expensively when you actually shoot slides or movie footage.

Some Physical Attributes

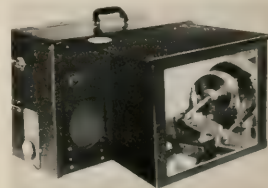
Automatic motion picture projectors are not necessarily continuous. Push-button starting is a "must" to save wear and tear on more fragile motion picture film.

The choice of any kind of visual projection should take into consideration its maintenance simplicity, the ease of changing the program, the brilliance of the projected scene and its steady "flow" on the screen.

There are other "pointers" which visual users want to know. And

(CONTINUED ON PAGE FIFTY-FOUR)

MOTION PICTURES, projected on portable "self-contained" theatre-in-a-suitcase can demonstrate operations.



MODERN BUSINESS showmanship has taken its cue from the popularity of television, pictorial journalism and the resurgent interest in entertainment films. All of these aspects of a truly "Visual Age" are recognized in today's record-breaking sponsored film audiences and the adoption of visual merchandising, training and promotional techniques wherever they can be successfully applied.

Point of sale merchandising, trade show exhibits, lobby, floor and window displays offer the most obvious opportunities for sight/sound display ideas. Wherever people pause or gather in groups, an "Audience" is available for projected selling. Meeting the co-incidental need for more facts about products or services is a job that calls for the concentration and multiple impressions which sight/sound display devices can deliver.

The following pages of this pictorial review feature will remind sales and training leaders of some of these visual display ideas. First and foremost, many of the devices pictured are simply "basic" tools around which the ingenious advertising or sales promotion executive can "build" his physical exhibit or display. The projected pictures add life and punch to otherwise static material. They also bring COLOR, LIGHT, MOTION to the area. With all these they follow the rules of advertising admirably by (1) attracting attention *better*; (2) creating *more* interest; (3) inviting greater desire through added realism and participation; and (4) they are motivating sales action for plenty of smart users.

When Motion? When Stills?

Actually, there's no conflict of choice between the use of continuous motion picture equipment or continuous slide projection. Today's self-contained sound movie equipment takes a little more care but may be essential when motion within scenes tells the product story; you can use many of today's color slide projectors with equal effectiveness on other kinds of assignments. The choice depends on *kind* of program, budget limitation and availability of maintenance person-

nel. It is interesting to note the power of movies in outdoor displays. City fathers frown on them because of traffic jams soon caused when they are shown on building walls or intersections. Outdoor slide displays get attention, too, but audiences pause briefly.

The rules of visual display are rigid and results will be in direct ratio to their observance. Good equipment is the first of these and your selection of the *right projector for the right job* is essential. This involves sufficient brightness of picture, steady images, foolproof automatic operation of picture-changes, well-ventilated housing and maximum simplicity of set-up.

These are the considerations which most visual display equipment makers are following. Variations are in screen size; number of pictures (stills); and cabinet types. There's a tendency to adopt the eye-appeal of modern television cabinets to house these units.

There's also a lot of human psychology at work when visual displays are in use. People like push buttons and the age-old interest in a private "peep show" has been capitalized by some display builders. The designers who set up Chicago's Museum of Science & Industry have utilized hundreds of ideas that show the power of visuals to educate and interest.

Your Idea Will be Better

One important advantage of sight/sound displays is that each new idea created by a clever merchandiser seems better than the last one. New color techniques, "black-light" materials, 3-D adaptations and perhaps even "wide screen" techniques will make tomorrow's visual displays even more eye-appealing than the past.

Designers have constructed miniature theatres in rail station waiting rooms; banks are using color murals of local industries based on automatic slide projection; real estate firms show their prospects house listings on cabinet slide units. The possibilities are limited only by practicality and imagination.

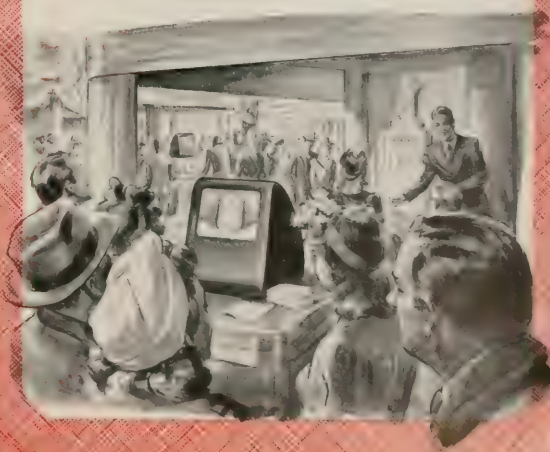
For this purpose, we offer a few glimpses of the present and set the stage for your future displays.

Sight and Sound for DISPLAY

A BUSINESS SCREEN PICTORIAL REVIEW OF EQUIPMENT IN USE

Featuring These Practical Pointers:

- ★ How to Use Continuous Motion Picture Projection at the Point-of-Purchase
- ★ Showing Product Features to Consumers Via Economical Slide Projection
- ★ Motion and Sound Devices Help Demonstrate Product in Use; Build Sales
- ★ Build a Movie Screen Into Your Exhibit
- ★ Colorful Slides Complete the Story for Convention and Office Display Exhibits
- ★ Sound Devices Can Also Stand Alone as Useful Tools for Exhibits and Displays
- ★ Making Home Demonstrations Effective
- ★ Slides Are Economical for Office Selling
- ★ Hold the Crowd With Outdoor Displays
- ★ Dioramas Can Deliver the Sales Story
- ★ Industrial Messages Can Be Visualized





FOCUSED ATTENTION on the lighted screen holds the prospect's interest as the salesman also emphasizes important product advantages.



PROJECTED SLIDE SELLING on the counter helps this paint store sales clerk get an extra message across. A Projectograph unit is shown above.



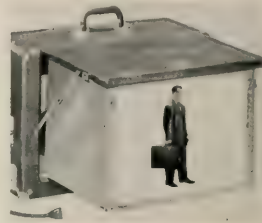
DISPLAYS OF HOUSEWARES make a perfect setting for this TSI Suitcase Projector showing in a retail store, adding "life" to static display.

DRAMATIZING THE PRODUCT FOR SALES AT POINT OF PURCHASE

Motion Pictures Enliven Product Demonstrations

♦ Realistic motion plus synchronized sound bring "life" to products where physical operations are vital to sales. Such equipment is "self-contained" as another advantage and can be set up and running in seconds. Self contained 16mm film magazine is a key accessory since film then is automatically rewound following each showing, ready for the next presentation. Screen sizes up to 135 square inches; bright illumination and forced air cooling are other features to look for when

selecting this type of equipment for displays or any kind of visual demonstration purpose.



AMPRO'S REPEATER 16mm sound projector is shown above.

Simplicity With Selling Punch in Slide Projection

♦ When simplicity of operation, cost and visual attraction are considered and motion within the scenes is not essential, the new automatic slide projectors have much to offer. Counter, floor or window displays get plenty of deserved attention from colorful slide presentations. Brightness is another factor which makers of these machines strive for and in the several equipments shown in these pages, have achieved.

Key considerations in the use of slide equipment are (1) The audience, i.e. its composition and whether moving or standing; (2) Location of the equipment; and (3) Accompanying signs, etc. These are

the rules of the visual display "game" which help make the difference in sales results for the user.



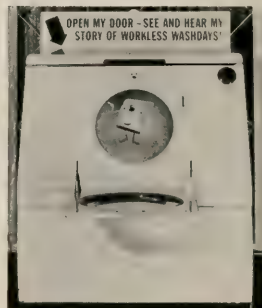
REAL ESTATE sales are aided by Ad-matic slide showing of listings.

Sound Devices Will Attract and Hold Those Prospects

♦ Pictures that move, either as still pictures changing with a continuous frequency or motion pictures, have a universal crowd appeal. Otherwise static display setups are brought to life when visuals are thus used.

Products can be used as the stage for audio and visual presentations. Sound devices, such as the automatic tape reproducer which repeats the sound message, can be "built in" refrigerators, laundry equipment, etc. While sound alone is not as effective as combined sight/sound, it has its important place. You get from 15 seconds to 15 minutes of automatic sound on

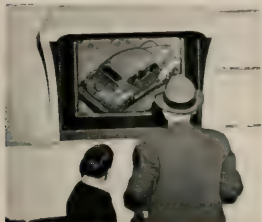
such tape-sound devices of which a specific example is illustrated below from a recent Westinghouse campaign, designed by Cousino, Inc.



TALKING LAUNDROMAT combined 5 minute sound/sight program.

LIGHTED PICTURES AND SOUND HOLD INTEREST AT SHOWS AND EXHIBITS

Build a Movie Screen Into Your Show Exhibit



AUTO SHOW visitors stop and watch DeSoto sound motion pictures.

♦ Auto shows, national trade fairs, convention exhibits of all kinds have long ago demonstrated the interest value of sound motion pictures. Beyond their obvious function of enlivening the exhibit display, the movie screen brings the plant, the production line and the full story of product functions to the exhibit visitor. An extra dividend is the added time which viewers thus spend at the exhibit area. Screens can be cleverly designed to fit into the pattern of the exhibit as shown in these pages. Film showings create a focal center within the exhibit space, add color and attract viewers through motion and sound elements.

Colorful Slide Display Focus of Exhibit Area



BURROUGHS IN CANADA used Ad-matic slide projection in screen area.

♦ Where motion is not an essential, many exhibit designers are adopting today's greatly improved models for slide projection. These change pictures automatically, can show big scenes most realistically in full color, are as nearly foolproof as possible in operation. Here again slide projection screens can be built into the exhibit design or you can use some of the ultra-modern cabinet models out on the exhibit floor area. Either way you get the same added dividends in extra visitor time, a wider dimension in show material that can be presented within the comparative limits of expensive exhibit space. All these advantages add up to better selling of either products or ideas depending on how thoroughly the exhibitor goes into design and ideas for his visuals.

Sound Is a Dimension for "Life" in Displays



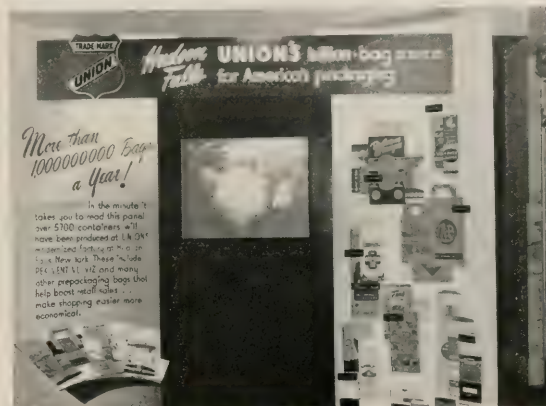
COUSINO, INC. of Toledo created Elsie's sound unit.

♦ Although either slide or motion pictures can stand up well against almost every light condition presented at trade shows, there are times when sound alone is called for. Borden's "Talking Elsie" is one instance when sound was a real feature; RCA's use of sound is obvious. Products of all types can now speak for themselves through modern tape-sound accessories which are small enough to fit into every conceivable type of exhibit.

These compact sound package units repeat automatically. It helps to use a "push-button" technique, however, so that passers-by can start the sound. The "electric eye" can also activate such devices, saving both equipment wear and current as well as attracting attention when the sound and/or pictures suddenly go into action for passersby.



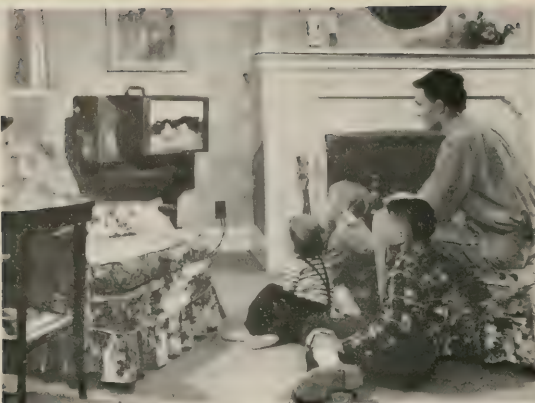
INTEGRATED VISUAL SELLING brought home key sales points to visitors who saw this recent St. Regis Paper Company trade show exhibit.



HOME OFFICE EXHIBIT of Union Bag & Paper Corporation featured the continuous still projection of the company's full range of products.



RCA VICTOR'S MANHATTAN EXHIBIT area includes many novel audio-visual display ideas, including this novel record-playing sound unit shown.



HOME OWNERS ARE SEEING colorful home improvement motion pictures (up to 22 minutes long) via TSI "suitcase" projectors.

Motion and Still Pictures Help Make Home Demonstrations More Effective

♦ For sales demonstrations in the home, both motion pictures and slides can help bring important facts about products *but* there's a cardinal principle to watch: projectors must be *light, easy to get into action and prepared for use* before ringing your prospect's doorbell. Tire sales have been made with movies; oil burners demonstrated; aluminum windows displayed. Consumers *get the full story* when visuals help make it *clear, memorable*. Motion is often essential, when it's not—use colorful slides in an organized package which has been pre-arranged to fit key points to be presented.



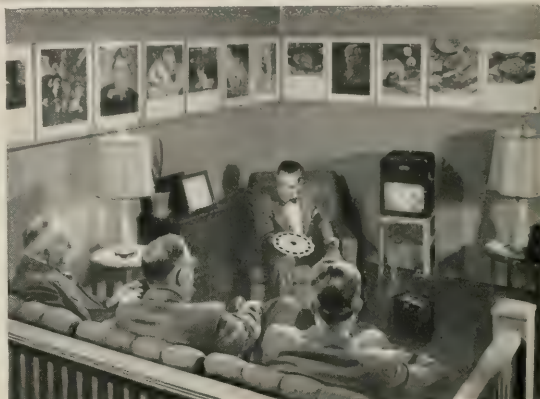
FR PORT-A-VIEW shows up to 36 slides, weighs 4½ pounds.

Use Slide Projection for Office Selling



KODASLIDE TABLE VIEWER is shown "loaded" for selling action

♦ The same principles of portability hold true when these tools are applied in office demonstrations. *Watch the time factor:* busy office schedules won't allow for set-up time and lengthy showings are out. But you *compress time* and deliver a better sales story with well-organized visuals so they save precious minutes—*increase the selling period*. Companies with a variety of models—many features to discuss—can put well-staged pictures in convenient slide mounts and thus focus attention on the lighted screen while spoken sales points are keyed to the illustrations. Modern slide projectors are housed in convenient table-top cabinets, ready to use.



PROSPECTS SEE your product story via this convenient Projectograph "De-Luxe" projector; holds 14 2x2 slides; 8½" x 11" screen size.

Visualize Industrial Topics for Workers

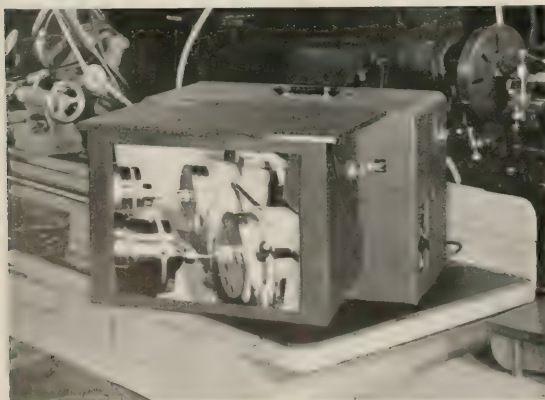
♦ Costly losses in time required for group meetings and the advantage of putting employee message material right near the bench or lathe, at bulletin boards or in recreation areas have made both continuous motion pictures and slide projection devices valuable industrial assets. *Safety, morale, tool conservation, savings, vacation ideas and basic skill training* are some of the current uses which industry is making of visual equipment of these types.

In the case of continuous motion pictures, their operation has been made fairly foolproof. One individual should be assigned to setup and maintenance. A slide projection cabinet will be no problem but a man should be assigned to check its

program material, to change setups from ready-mounted discs, etc. and other minor maintenance.



PROJECTOGRAPH also offers tape playback unit shown right above.



SHOW WORKERS complex mechanical setups right in the shop with TSI "suitcase" sound motion picture projection as shown above.

Get and Hold Crowds With Visual Tools Applied to Outdoor and Window Displays



GENARCO, INC. Model SP.1 carries 6 slides, has 3,000-watt brightness.

♦ The motion picture is such a traffic stopper that its use on large outdoor displays has been discouraged but remarkable effects can be achieved with outdoor slide projection. Screen sizes up to 50' x 50' feet, but averaging about 40" x 60" will attract attention (see left and below for typical equipment). A waterproof outdoor cabinet will house the projector. Translucent screens are used between two sheets of plate glass. Window displays and nighttime use in large salesrooms get results where traffic indicates an after-dark audience. Comparatively little upkeep is required.



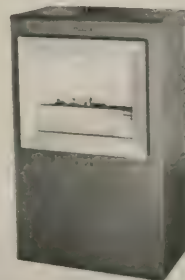
CROWD STOPPER: this outdoor movie ad showing in Chicago was so potent it jammed traffic; slide showings can be equally effective, keep people moving.



SHOW BOARD MODEL offered by Pictur-Vision has 40" x 60" translucent screen; projector at rear is housed in weather-proof cabinet.

Slides and Mounted Pictures for Displays

♦ Several firms are offering devices which hold a series of individually mounted cards which are illuminated as they move in their continuous display cabinet. Motion and color are present and this equipment doesn't require projection lens or quite as much illumination power. For counter display or similar uses the automatic card changer may be considered when art material suitable for its use is readily available. Image size is 8 x 10 inches and cost is comparatively low for such equipment. The illustration at the right shows a typical cabinet setup. Both Admatic and Wilson offer such models, averaging about 18 8" x 10" photos or cards.



WILSON COMPANY offers this automatic card-changer display unit.

The Diorama Is a Visual Selling Tool

♦ The design and construction of a diorama is usually a job for specialists. To show models and tech-

nical operation, etc., in scale, area planning, industrial developments, this visual tool has come out of the museum and into practical selling. The trade show and fair exhibit are excellent diorama opportunities and in these—companies like Alcoa have employed automatic motion picture and slide projectors to real advantage. Visuals add "life" and motion to the static scale model display or exhibit.

Salesrooms and exhibit areas around the office can provide excellent sites for dioramas; the trend toward urban business exhibit rooms is also noted among larger companies who use reception areas and display in this way.



TEL-A-STORY'S 750-watt projector shows 12 slides automatically.



AMERICAN TELEPHONE & TELEGRAPH'S long distance radio relay features this diorama of radio relay operations and their principles.

(CONTINUED FROM PAGE 18)
these are some of the special questions asked of those who specialize in visual display equipment design.

Rear Projection Screens

Since a major part of visual display projection depends on "rear screen" showings wherein the projector is mounted behind the screen surface, the types of screen material used are of keen interest. These types are available.

1. Standard ground glass.
2. Special fine sand-blasted ground glass.
3. Sand-blasted lucite.
4. Polarized coated glass.
5. Lacquer-coated glass or lucite.
6. Fresnal lens-condensing systems on plastic.
7. Special dark coatings and smoked-glass screen materials.
8. Thin sheet-rubber tightly stretched (and amazingly transparent).
9. Tracing paper or cloth.
10. Etched cellulose acetate, etc.

The choice of these materials is pretty much a matter of best judgment on the part of the manufacturer and his advice will prevail. One screen may show up well under a certain lighting condition, etc.

All factors, such as size, light conditions, wattage of projector, mechanical or travel conditions and whether for indoor or outdoor use, must be known.

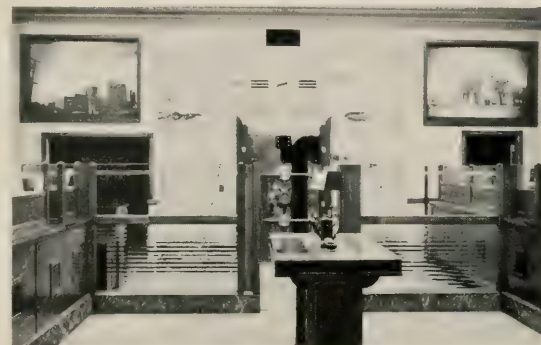
Mirrors Solve Space Problem

On special order designs, which are fairly frequent when standard visual mechanisms have to be adapted to the space limitations of exhibit or convention areas and displays, mirrors are a key consideration. For locations near the projection lens, a special front surface mirror will be

Good Design Ideas With Integrated Use of Visual Display Tools



BULLOCK'S swank Los Angeles' retail store, used a Selectroslide setup in the screen at center background for an Olga corset display.



COLOR MURALS IN MOTION are used in this Frankfort, Indiana bank lobby, using two Selectroslides showing local companies and products.

SELF-CONTAINED Selectroslide display cabinet has a 17" x 17" black translucent screen area, shows 48 scenes in continuous series.



PICTURES ON THESE PAGES ARE USED THROUGH COOPERATION OF MANUFACTURERS AND SPONSORS.

Write for Free List of Manufacturers

♦ A complete checklist of names and addresses of the manufacturers and distributors of visual display equipment pictured in this special section is available free on your letter-head request.

Write the Reader Service Bureau, BUSINESS SCREEN at 7064 Sheridan Road, Chicago 26 for your convenient buyer's guide to these tools.

VIEWMASTER stereo scenes in color are viewed within this attractive Thermador counter display unit.



95% efficient in transmitting light.

Good quality thin plate glass mirrors apparently work well in positions near the screen surface. They must be kept free of dust or readily accessible for occasional cleaning.

Designers figure mirror placement by scale drawing of a side view of the projected rays from the lens. Then this cone-shape piece is cut out and represents the height of the projected picture at any distance from the lens. The cone is then folded and bent to get the desired image size within the area. Mirrors are located at the folding positions.

Remote Display Controls

People like pushbuttons . . . so the basic remote control tool of the visual display user is simply a convenient switch or push button that activates the projector or sound unit.

The next step is to have a "hold picture" switch which allows the normal cycle of still picture change to be "held" or stopped for longer, personal inspection of the scene.

Picture advance switches, backup switch and combinations of on-off-forward-reverse controls are possible but generally unused except where a personal attendant is present.

Notes in Retrospect

Sight/Sound Projection is a creative tool, a theatre of ideas. It places the power of visual salesmanship where and when the user wants it. It may be used to direct prospect traffic to the sales people, to the product itself. It may keep the prospect at the point of sale for that important interval of decision.

Results from the use of these tools will be in ratio to the imagination and skill with which they are applied to the job.



SHOPPER-STOPPER mechanism developed by Harward Co. is within this General Mills feed display setup, showing continuous filmstrip program on its screen.

tips on better selling, training, and demonstration through photography

NO. 4 OF A SERIES

Audio-visual methods pay off in many ways . . . a few examples from the files of Kodak Audio-Visual Dealers



Movies aboard ship no problem here

Recently one of the Scandinavian shiplines operating out of Baltimore installed 16mm. Kodascope Pageant Sound Projectors aboard its ships. Movies, of course, are no novelty on the high seas, but you may have experienced periods when both picture and sound faded due to voltage drops. Of the projectors tested on this score, the 16mm. Kodascope Pageant Sound Projector was the only machine that performed brilliantly even though voltage dropped sharply. Its superb optical and sound systems, plus permanent lubrication, make the Pageant extremely dependable, especially important where service facilities are not easily available—reports this user.*



Photography important to railroad maintenance

Two engineering-department heads of a large eastern railroad use color photography to check the details of bridge construction along the road and also maintenance of way. Each engineer takes his own Kodachrome slides. One uses a Kodak 35 Camera, the other a Kodak Retina or Kodak Flash Bantam. All transparencies are then identified and dated. When bridge alterations or repairs are necessary, the pictures are projected with a Kodaslide Table Viewer as an aid in determining how to proceed. Maintenance-of-way photos are helpful in judging the effectiveness of paints, weed-control chemicals, etc.—reports this railroad.*



Utility makes own public-relations and project films

"The Cine-Kodak Special II Camera has been extremely useful to us. We used it for filming two full-color 16mm. sound motion pictures: 'Water in the West' and 'Streamlined Montana.' We also use it to follow the progress of construction work, both on electric-power installations and natural-gas pipelines. The latter films, while not completely edited, are available as engineering aids and could be utilized in the production of construction films."—From a western public utility.*



How car manufacturer presents new models

"One of our main uses of still-projection equipment is found in the annual announcement of new car models. Our largest sales division gathers its wholesale organization here where the representatives are shown by color-slide projection all of the style, mechanical, and selling features of the new models. Each group then returns to its zone where similar presentations are made to local dealers. Kodaslide Master Model Projectors are very efficient and do an excellent job."—From a large automobile manufacturer.*

These are but a few examples of the ways in which Kodak Audio-Visual materials are helping business and industry to make and sell better products. Send coupon below for the name of your nearest Kodak Audio-Visual Dealer—one of a coast-to-coast group of qualified specialists in the particular audio-visual requirements of business, industry, school, and church.

*Name on request

BUSINESS FILMS . . . demonstrate, train, dramatize, sell



Now...Kodak Projectors to meet every 16mm. requirement
A complete line of Kodascope 16mm. Projectors based on the famous Pageant design:

Kodascope Royal Projector for silent screenings...the economical standard Pageant for average sound-and-silent shows...the super-brilliant Pageant AV-071 for sound shows in hard-to-darken locations...the Model AV-151 and AV-151E Pageant Projectors for quality sound even in spacious auditoriums. Also available through your Kodak Audio-Visual Dealer—the remarkable Eastman 16mm. Projector, Model 25, for theater-type installations.

EASTMAN KODAK COMPANY Rochester 4, N. Y.

Please send me name of nearest Kodak Audio-Visual Dealer; also complete information on the products checked:

☐ 16mm. motion-picture cameras ☐ 16mm. sound projectors ☐ miniature still cameras ☐ color-slide projectors and table viewers

NAME _____ POSITION _____

COMPANY _____

STREET _____

CITY _____ (Zone) _____

STATE _____

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TRADE MARK

Now! LONG PLAYING AUTOMATIC (MICROMATIC) Sound Slidefilm

22 minutes of uninterrupted program
in a single small case.

DuKANE *leads again*

bringing to you for the *first* time all the real advantages of reliable automatic sound slidefilm with Long Playing (microgroove) records:

- ★ No record case to handle
- ★ 22 minutes on one 12-inch record side
- ★ Record and films carried in projector
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Don't fail to be fully informed about this new development. Write or mail coupon today.



The New
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MODEL 14 A 290

*Mail
Today!*

DUKANE CORPORATION, Dept. B 5 93 St. Charles, Illinois
Please send me further information on DUKANE Sound Slidefilm Projectors

☐ I would like a demonstration.

Name _____

Position _____

Address _____

City _____ Zone _____ State _____

THE WORLD'S LARGEST PRODUCER OF SOUND SLIDEFILM PROJECTORS

A Film Program Serves Heavy Industry:

Hyster Company Expands Visual Program to Help Dealer Family With Practical Demonstration Aids

SOONER or later the sales thinking of every company swings around to the industrial film—some enthusiastically and some reluctantly. Film programs can be costly, and if badly handled can sour management on this form of pre-selling.

Hyster Company, manufacturers of industrial trucks and tractor equipment, is a young company that has grown in the past 25 years from job-shop size to a well-known firm with three factories in the U. S., one in the Netherlands, with products sold through more than 700 dealer stores in 58 countries. In spite of this Topsy growth, company policy has always been that you have to crawl before you can walk.

Program Limited in Past

Over the years Hyster, of course, accumulated a considerable quantity of stock footage of their products in action—some of it of little value, but most of it of passable quality. Although Hyster had produced one successful sound motion picture, they never had a definite film promotion program. In fact whenever the subject came up it met with a cold response. It was feared that costs, proportionately to sales, would be prohibitive; that it probably wouldn't increase sales; and that it might not find acceptance even within their own organization—a very important pre-requisite to any promotion project.

Two things were responsible for a gradual change of thinking: First, there has been an increasing demand from the selling organization itself for this type of tool; secondly, the nature of the product is such that it cannot always be effectively pro-

moted at point of purchase like consumer goods. Heavy equipment is usually classed as capital goods and actual sales are the result of long negotiations and demonstrations with several different members of the customer's firm. Frequently a purchase requires the okay of the president or board of directors.

Useful Demonstration Tool

It's obviously impossible for a salesman to carry a sample around with him when he sells a ten-ton product. Furthermore, most of Hyster Company's equipment is sold after demonstration, which can be costly and involve much time and effort assembling all interested parties. A good film, however, can often take the place of a demonstration—or at least arouse some action on the part of the prospect without the expense of an actual trial. A good film also can say the right thing at the right time, whereas an actual demonstration often has a perverse way of getting fouled up just when you think the prospect is becoming interested. Bad demonstrations are worse than no demonstrations.

Problem of the "Grid Roller"

A good case is the company's "Grid Roller." This machine, which is a new tool for rebuilding bituminous roads, is designed to be towed behind a regular roadbuilding machine such as a "Caterpillar" diesel tractor or motor grader. Even though revolutionary in design and effectiveness, promotion of this machine was difficult.

Contractors and governmental agencies are slow to invest budget (CONTINUED ON PAGE 58)

THE "HYSTAWAY" BACK HOE on a road job in Oregon's coast mountains is Art Kramer's motion picture subject.



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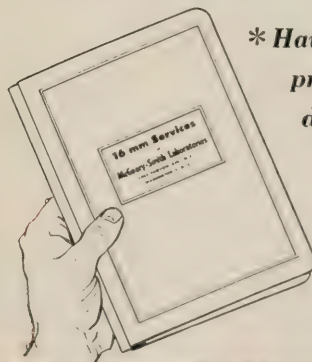
Q U A L I T Y

plus

S E R V I C E

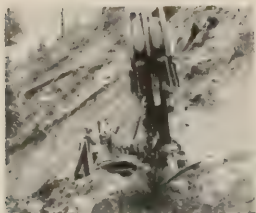
and

E C O N O M Y *



*Have you this
price list on your
desk? We will
forward it
immediately
upon request...

...**DEVOTION TO EVERY JOB...**



HYSTER'S CAMERA shows the product making hard jobs look easy.

(CONTINUED FROM PAGE 56)

dollars into new methods and machine. In addition, the size and cost of the Grid Roller is such that it cannot always be made available for a demonstration whenever and wherever a prospect becomes interested. Also the Grid Roller cannot be demonstrated by itself—it must be towed by another costly piece of machinery, not manufactured by Hyster Company.

Another factor that has been a problem in promoting this equipment is that to put an actual floor sample or demonstrator in each distributorship around the world would require an investment of nearly a quarter million dollars and throw production schedules completely out of balance with the more than 30 other tractor tools and attachments also manufactured by the company.

Test Leads to Program

In order to bring the story of the new Grid Roller at least to the distributor personnel and salesmen, as well as potential customer, random footage of stock film was edited, titled, and made into a short silent film. Several prints were distributed for use at sales meetings, demonstrations and at any other time an interested audience could be captured. The one accomplishment of this film was to inspire an overwhelming demand from the field for a good professional sound and color film that distributors could use as a sales tool and sales management could use in conducting training meetings.

This was the sort of green light that Dar Johnson, sales promotion manager, and Ray Howerton, in charge of tractor promotion, were waiting for. With plenty of case studies in the files to choose from, Howerton worked up a continuity designed to tell the Grid Roller story effectively. All of the footage that had been shot on Grid Roller operations was gathered and Jim Lawless of the Seattle firm of Rarig Motion Picture Company was called in to put the film together.

The Rarig firm was already fa-

HYSTER EXPANDS VISUAL PROGRAM FOR DEALERS

miliar with Hyster Company products and even had some pertinent stock shots in their files. Under these circumstances, a minimum number of conferences were necessary between Rarig and Hyster personnel, also a minimum amount of additional footage was required.

Service Groups Perform

Case studies were boiled down to three jobs: Sutter County, City of Hanford (Calif.) and State of California (at Sacramento). These three involved the three principal agencies that could most effectively use the Grid Roller—counties, cities, states.

Rarig edited the material, collaborated on the script, shot titles, handled the sound. Background music consists of excerpts from "Traffic" by Wilfred Burns, recorded by the Harmonic Orchestra conducted

by Hans May. Printing was done by Consolidated Film Industries of Hollywood, and color processing by Eastman Laboratories. Art work for titles and animation, was handled by Grace Turner. Joe Nelson did the editing and Reg Miller the narration.

When the answer print was in Howerton's hands, a preview was arranged for some of Hyster Company's top sales management people. The results convinced them that the story of the amazing cost-cutting features of this new road-building machine could be told effectively by a top-notch professional film.

Promotion Kit Developed

To sell further the idea to distributors in every part of the world, Howerton then prepared an announcement kit containing a statement of



THE GRID ROLLER on a road-building job; Ray Howerton at camera.

Hyster's motion picture policy, order blanks for renting or buying prints at cost, shipping information and details on how to use the film to best advantage. Additional background material for salesmen was included in the form of detailed case studies, facts and figures on bituminous roads and streets, reprints of articles on the Grid Roller operation from trade magazines and copies of news releases.

Reaction from the field was immediate and gratifying. Many distributors began to show an interest in the Grid Roller for the first time; others saw in the Grid Roller film a highly effective sales tool that could be used to bring the story to their customers. One of the first uses of the film was at the annual two-week "Export School" conducted in Peoria, Illinois for both Caterpillar Tractor Company and Hyster Company foreign distributors, including sales and service personnel from all parts of the world. The film was enthusiastically received by these overseas people.

After this initial success in producing a professional selling tool at comparatively low cost, utilizing materials already on hand, Hyster Company will undoubtedly go ahead with a definite program of industrial films, not only in the Tractor Division of the company but also the Lift Truck Division. They have learned that a good film, properly planned and produced by professionals can be one of the most inexpensive and effective sales tools on the budget.

Radiant Appoints J. Silverman

♦ Appointment of JULIUS SILVERMAN as plant manager for its new branch on Chicago's near south side has been announced by RADIANT MANUFACTURING CORPORATION. He will be in charge of the manufacture of theatre screens.

Previously, Silverman has been business manager for a Chicago welfare agency and was production manager of Cases, Inc., a subsidiary of Bell & Howell.

"Outer Space"
for
RICHFIELD OIL CORP.

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REVERE TAPE RECORDER—Takes dictation, records important meetings, speeches, inventory, production details! Reviews important points for sales or employee training. Permits sales staff to practice and improve sales technique. Doubles as an entertainer at company social affairs.

Model T-700—Brings you performance and high fidelity heretofore obtainable only in costly professional broadcast equipment. Exclusive index counter permits instant location of any part of recorded reel. Automatic "keyboard" controls. Full two hours play on each 7-inch reel of erasable, re-usable tape. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$225.00

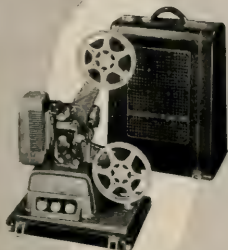
TR-800—Same as above with built-in radio.....\$277.50

Special Studio Models—Speed 7.50

T-10—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....\$235.00

TR-20—Same as above with built-in radio.....\$287.50

MOVIE PROJECTION



REVERE "16" SOUND PROJECTOR—Projects your sales story at its best! Brilliant, clear, natural picture and true "theater" tone. Lightweight and exceptionally compact—for easy portability from company to company. So easy to thread and operate—your beginning salesman will use it like an expert! 750-watt lamp brilliance; fast 2-inch F/1.6 coated lens. Complete with speaker-carrying case and cord, take-up reel, 1600' reel extension arm, instructions. **\$325.00**

SOUND MOVIES



REVERE SOUND-MOVIE SYNCHRO-TAPE—Increases the value of your old silent films—by adding sound. Use films again and again by changing the message to fit each new business situation. Make revisions quickly, easily. Revere Sound-Movie Synchro-Tape is especially designed to enable you to synchronize picture and sound perfectly. One 5" reel provides sound for 800 feet of 8mm film or 1600 feet of 16mm film. Complete with Synchro-Reflector, directions. Per reel, **\$7.85**

Revere

RECORDING
AND SOUND EQUIPMENT

REVERE CAMERA COMPANY
CHICAGO 16, ILLINOIS

**National Video Productions, Inc.
Opens Capital Service Studio**

★ The old Carolina Theatre in Washington has been remodelled into a modern motion picture sound stage to serve Eastern TV and film producers.

The newly completed studio was built by McGEARY-SMITH LABORATORIES, INC., of Washington, and will be operated by National Video Productions, Inc., according to JAMES A. BARKER, president of the film processing laboratory. National Video will film all of its own productions at the new stage and will also make the facilities available to other producers on a rental basis.

Available to All Companies

Mr. Barker emphasized that the stage is a "service studio" which was constructed for the benefit of producers and "will be available to all producers with partiality to none." Completely air-conditioned, the stage is equipped with all facilities for film production from a 20-second TV spot to a full length motion picture. It is located at 105 11th Street, S.E.

The stage proper has a floor area of approximately 2,200 square feet, with a ceiling height of 15 feet. To facilitate production flexibility and set construction, the stage is equipped with portable light bridges. Complete lighting equipment—from Inky Dinkies to 5 k.w. spots—are available. More than 100,000 watts of lighting are provided on 36 circuits, all remotely controlled from a portable console board which may be wheeled to any area of the stage floor.

Sound recording facilities include RCA 35mm tape recorder at the stage and RCA re-recording equipment at the McGeary-Smith lab, at 1905 Fairview Avenue, N.E., in Washington. Complete camera equipment is available for all stage and location production.

Technical Staff on Hand

Members of the McGeary-Smith technical staff who will be on call to serve producers include: William N. Brooks, production manager; Al Bruch, director of sound department; and Arthur Rescher, sound recording engineer.

Other facilities of the stage include modern dressing rooms, a reception area and office space. F. William Hart, Production Director of National Video, will move his office to the new stage. Harold A. Keats, National Video President, will continue to be located at National Video's downtown office at 1706 Rhode Island Avenue, N.W.

AIR-CONDITIONED SERVICE STUDIO IN NATION'S CAPITAL



THIS AIR-CONDITIONED service studio was recently completed in Washington, D. C. by McGeary-Smith Laboratories, Inc. and will be operated by National Video Productions, Inc. on an impartial "available to all producers" basis.

COLOR

... To transmit ideas

... To sell merchandise

Nothing is as real and believable as Color.

No color is more meticulously exact than Tri Art's.

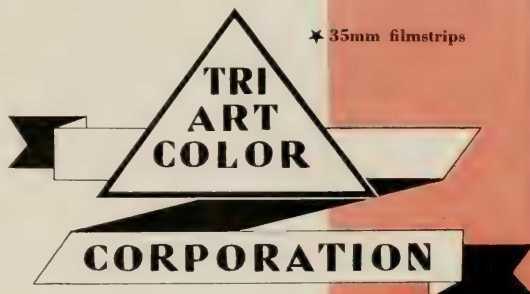
No service is more cooperative.

★ 35mm and 16mm color positive release prints

★ Kodachrome printing

★ 16mm Kodachrome enlarged to 35mm color

★ 35mm filmstrips



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PLAZA 7-4580

New DuKane "Micromatic" Sound Slidefilm Projector Announced

♦ Production of a new "Micromatic" sound slidefilm projector has been announced by DuKane Corporation of St. Charles, Illinois. It is specifically engineered to play automatic 30/50 long playing (micro-groove) records with full reliability. The development is the result of a long period of research by the DuKane Engineers and close cooperation with major manufacturers of long-playing records. Extensive field testing was carried out by actual users under rugged conditions on both coasts and in the Middle West.

Uninterrupted sound slidefilm programs of 22 minutes or longer may be presented from one side of a 12-inch record using automatic synchronization of the record and film. Such records and films may be carried in the projector case making it unnecessary to use a separate carrying case for the records. The use of 10-inch and 12-inch long playing records also decreases the cost in shipping large quantities of records.

The exclusive "Microflex" tone arm is the results of hundreds of experiments and thousands of hours of engineering. Its controlled wrist-action and scientifically-shaped universal stylus give it equal effectiveness on standard or fine cut low frequency grooves without cartridge turnover or other adjustment. It is the only known arm of its size that will play 16-inch records. This patented feature makes possible maximum flexibility of use in a most compact automatic projector.

Other features of the DuKane "Micromatic" Model 14A290 are: "Synchrowink" film advance that changes pictures quicker than a wink, new jam proof film magazine for film protection, new powdered metal framing clutch, two speeds—78 and 33⅓ RPM, 300 watts of light, auxiliary speaker jack, royalite scuff resistant case, push button cord for electrical film advance with non-automatic sound slidefilm or silent filmstrip.

DuKane's "Micromatic" Projector



Unique Aerial Scenes Highlight United Air Lines' "California"

♦ How would you like to photograph California from the tail of a DC-6B Mainliner, cruising at 300 miles an hour?

This seemingly impossible assignment was carried out in filming a 16mm color motion picture, *A World in a Week—California*, just released by United Air Lines. Preview audiences have been intrigued by shots which appear to have been taken by cameramen astride the tail. Here's how it was done.

United's engineers mounted two Eastman Cine-Kodak Specials in aluminum boxes on the exterior of the plane—one on the leading edge of the vertical stabilizer, the other suspended at the rear of the fuselage. The boxes had plexiglass doors to shield lenses from dust whipped up on take-off. The doors and camera shutters were operated electronically by cameramen in the cabin and cockpit.

When the cameraman glimpsed a spectacular shot as they cruised over California, they instructed the pilot to point the giant DC-6B in that direction. They then merely pressed a button to open the plexiglass doors and another to activate the shutters. In this way they obtained views of Lake Tahoe, Mt. Shasta and other scenic landmarks which set new standards for aerial photography.

Produced by Cate & McGlone of Hollywood, under supervision of United's promotional advertising manager, Bernard Kovnat, the 30-minute film required 18 months to prepare. The script was written by Charles Palmer, well-known scenarist, and the narrator is James Matthews. All were previously associated in producing the prize-winning documentary, *United 6534*.

A World in a Week—California is available at any of United's sales offices outside of California for free showings by schools, churches, clubs and organizations. The film also is cleared for television.

Peter Wilde Becomes Executive Producer for Nola Film Division

♦ PETER WILDE has been appointed executive producer of the recently organized NOLA STUDIOS FILM DIVISION, according to an announcement by VINCENT J. NOLA, president of NOLA RECORDING STUDIOS, INC.

Wilde's business background includes industrial and television film production and specialized work in surgical cinematography. His first assignment at Nola was a series of television commercials for the U. S. Marine Corps.

New FREE

Folder

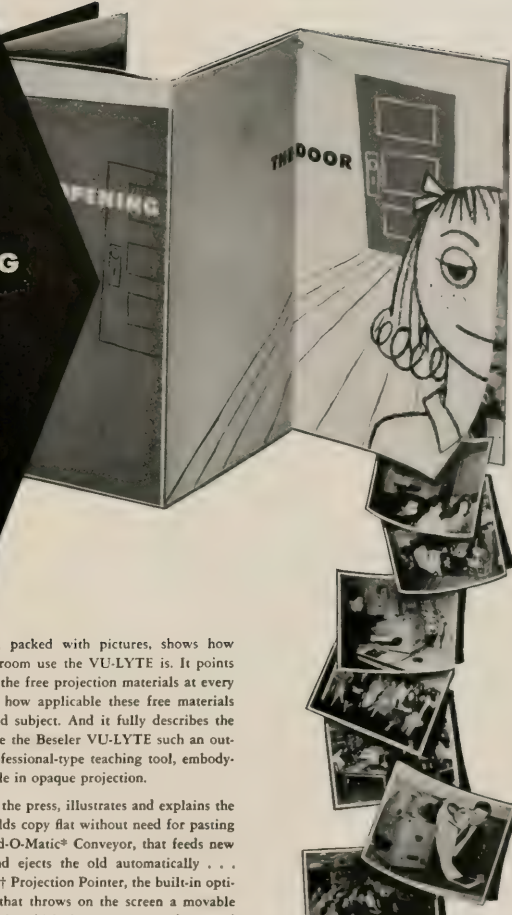
"Opening
the door
to the mind"

**SHOWS HOW
TO MAKE TEACHING
MORE EFFECTIVE
WITH THE**

Beseler

VU-LYTE

Opaque Projector



This informative folder, packed with pictures, shows how ideally qualified for schoolroom use the VU-LYTE is. It points out the easy availability of the free projection materials at every teacher's hand. It explains how applicable these free materials are, to every class level and subject. And it fully describes the exclusive features that make the Beseler VU-LYTE such an outstanding, ultra-modern, professional-type teaching tool, embodying an entirely new principle in opaque projection.

This new folder, just off the press, illustrates and explains the Vacuumatic® Platen, that holds copy flat without need for pasting and mounting . . . the Feed-O-Matic® Conveyor, that feeds new copy in and ejects the old automatically . . . the Pointext® Projection Pointer, the built-in optical device that throws on the screen a movable arrow of light which the operator can direct and control without leaving his place beside the projector . . . and other features of pronounced teaching value.



*Pat. Pending †Patented

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 Also, upon your request, and
 without cost or obligation, we will
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 Beseler VU-LYTE to suit your
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In the PICTURE PARADE

NEWS ABOUT FILMS AND PRODUCTION TECHNIQUES

IFB Releases Second Projector Care & Operation Training Film

♦ Audio-visual enthusiasts across the nation promote the use of sound motion pictures to teach and train people in almost every conceivable subject—except the care and use of their own projection equipment.

Operators for the vital sound projector must still learn their jobs from individual instructors or booklets. Standing beside one of the most effective teaching tools ever created they ponder over printed words and diagrams.

To correct this seeming paradox, the International Film Bureau, 57 E. Jackson Blvd., Chicago, is producing a series of motion pictures on the care and operation of projectors. Stressing one brand of equipment per film, the series can provide the specific details and instructions necessary to equip a good projectionist.

Novice Can Train Himself

The novice can show the film over and over to himself to perfect his technique, and the audio-visual department that owns the film can keep it around to refresh the operators' memories.

Operation and Care of the DeVrylite Projector, released this month, was planned and paid for by the IFB with only the passing consent of the DeVry Corporation. It was produced by Crawley Films, Ltd., of Canada. The first half of its 18 black and white minutes are devoted to the mechanics of threading, alignment, etc., and the remainder is concerned with proper service and maintenance.

The same content arrangement describes the earlier, 21-minute, *Operation and Care of the Bell and Howell Sound Projectors*.

The film on the Bell and Howell Projectors has become a standby in a great many 16mm libraries, according to Wesley H. Greene, president of the IFB, and he expects the new release to do as well.

Users Requested the Films

The idea for the series grew out of two brief films the Bureau made several years ago on operating and taking care of projectors in general. Film users requested something more specific, and the IFB decided to supply the demand.

Subjects are picked on the basis of conversations with manufacturers and users alike. Though a few firms have expressed a definite "not in-

terested," most companies think an IFB film would be a valuable supplement to anything they might do themselves. Salesmen can show this objective film to their prospects to back up their claims, and can provide prints at cost with large orders.

In the works now at Crawley Films is a film on an RCA projector. The soundtrack for that one will be made by RCA engineers after the film is complete, but the IFB will pay the bill. Release prints are expected in early 1954.

It makes sense to use audio visual techniques to train audio-visual equipment operators, and business and industry should be interested in yet another "instructor" to keep on the shelf.

New Marine Corps Film Depicts Helicopter's Jobs in Warfare

★ *Airhead*, a new 12½-minute short produced by Marathon TV Newsreel for Sikorsky Aircraft and the U. S. Marine Corps, shows new methods of warfare developed by Marine tacticians in conjunction with the modern helicopter.

The Marines' problem, as it always has been, is how to get there first. The Marine must move in all weather because the enemy fights in all weather. He must be supplied and he must maintain communications. And so, the Marine Corps makes a battle partnership with the machine that flies up, down and sideways, and stands still in the air.

Vertical assault—armed men coming out of the sky to grab the land and fight for it, as only a decade before they had come out of the sea to seize the beach and fight for it. But atomic weapons, whether put there by us or by our enemies can make a beach unusable. The spearhead of fighting men must be able to go over the beach and beyond, finding the enemy where he is, and avoiding the effects of possible radiation.

That is the new problem the Marines must solve. They must always move as fast as they can to hit as hard as they can. They must go where danger is, or else it will come to where we are. The "Airhead" must be established.

Airhead will be shown in theatres, on television and to special 16mm groups interested in the subject. Developed from some million feet of combat footage made available to Marathon and Sikorsky by the Marines, the new film has already played a first run theatre on Broadway, and has been requested and played on Class "A" time by more TV stations than any other subject in the Marathon group of TV films.

COMPANY POLICIES ARE MORE THAN WORDS...

If they are going to be effective, your Supervisors have to implement them with a human touch.

Develop this in your supervisors by showing them proved methods of explaining, and gaining acceptance for, company policies...

Show them these methods with:

"Interpreting Company Policies"

one of the sound stripfilms in the outstanding eight-part visual course SUPERVISOR TRAINING ON HUMAN RELATIONS.

You may obtain a preview without obligation.

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Rocket Pictures, Inc.

6108 SANTA MONICA BLVD.



HOLLYWOOD 38, CALIFORNIA

"Mighty Miniatures" Describes Production of Tiny Ball Bearings

★ *Mighty Miniatures*, the story of the development, manufacture and usage of the small ball bearing, is a 15-minute color film produced for Miniature Precision Bearings, Inc., by Depicto Films, Inc., of New York.

The first miniature bearing, produced in 1919 by Winslow S. Pierce, Jr., measured 3/8" in outside diameter and was used in lubrication equipment. Since then the tiny bearings have played an important role wherever reduction of space, weight and friction are important. They are found in thousands of precision devices.

The film shows procedures in manufacture starting with the fabrication of the ring from bar stock, through subsequent processes to assembly, inspection and packaging. Prints for showings to engineers, distributors, educational groups and others are available from Miniature Precision Bearings, Inc., Keene, N. H.

The tiny bearings in "Mighty Miniatures" are key factors in thousands of precision devices.



Two Oil Films Reach 7 Million During 6 Months in Theatres

♦ The OIL INFORMATION COMMITTEE's theatrical distribution program has enabled close to seven million persons to see two of its motion pictures during the first six months of 1953 according to a recent announcement by H. B. MILLER, executive director.

The program, which was begun last January, involved 24 *Hours of Progress* and *Man on the Land*. Both films won citations from Freedom Foundation, Inc., for excellence in portraying the American way of life.

Miller said the two films were booked into a combined total of 4,450 theatres, received 26,102 showings, and reached a total audience of 6,981,231 persons in the January-June period. He expects the balance of this year to be as successful.

During the same time the films have reached additional thousands of persons at showings sponsored by oil companies, trade associations, Oil Industry Information Committees and others.

SMPTA Central Section Meets at Wright Air Development Center

♦ Wright Air Development Center and the Air Research and Development Command were on the program for the September 11 meeting of the Central Section of the Society of Motion Picture and Television Engineers.

For security reasons the meeting was limited to SMPTA members who are citizens of the United States.

Before the Air Force trip the group met at Station WLW-D in Dayton for a tour and two papers by station executives. Luncheon was held at WADC-ARDC followed by papers on "Electronic Viewer for Aerial Photographs" and a comparison between film processing equipment.

Two Stereo slide programs were shown—*Aerial Stereo Photography* and *Night Photography in Korea*—and the group inspected the latest reconnaissance equipment.

Five McGraw-Hill Text Films Are in Work at Knickerbocker

♦ Knickerbocker Productions has, in various stages of work, five films for the Text Film Division of McGraw-Hill Book Co. based on the textbook, *Psychology for Living*. Also a three-reel film for the Veterinary Service of the U. S. Air Force, and a Filmgraph training film, *Refueling the Airplane*, for the U. S. Navy.

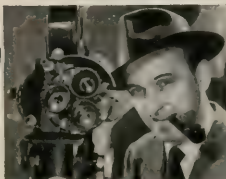
ARRIFLEX 35

MODEL II

The Ideal 35mm movie camera for TV Newsreel, Industrial, Travel and Scientific Motion Picture Photography.

FAMOUS ARRIFLEX FEATURES:

- Reflex focusing through taking lens, even when camera is running.
- Bright erect image finder, 6½ x magnification.
- "Follow-focus" without assistant.
- No parallax or other finder problems.
- Full frame focusing and viewing.
- 3-lens turret.
- Quick change geared film magazines (200 and 400 feet). No belts to connect.
- Variable speed motor built into handle.
- Tachometer registering from 0 to 50 frames per second.
- Compact, lightweight.
- Equally adaptable for tripod or handheld filming.
- Easily detachable matte box-filter holder.



HENRY V. JAVORSKY
Cameraman-Director
22 years of experience
in Europe and America

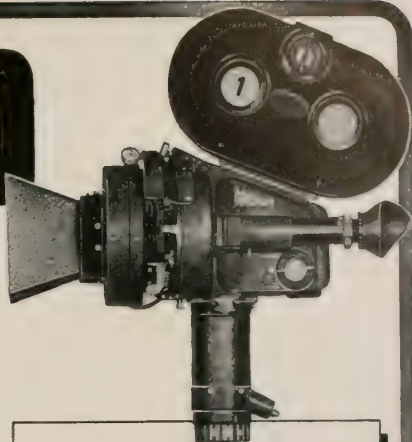
Writes Mr. Javorsky:

"... In my time I have covered more than 1200 assignments, and exposed over a half million feet of color and black and white film. Most of my shooting since 1938 has been with my Arriflex 35.

One of the things I like about the Arriflex is the speed with which it can be handled. It is ideal for every kind of shooting, and I have used mine for newsreel, documentary, commercials, sports, and even feature productions. The camera is light enough to be used hand-held. There is no spring motor to run down in the middle of a scene, and no focusing or parallax problems. The important advantage is that every frame is rocksteady. The Arriflex is so reliable that I can devote all of my attention to the scene..."

Available at leading dealers.

Write for literature and price list.



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28mm f/2.8 Schneider Xenon*	90mm f/3.5 Kilar
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	400mm f/5.6 Kilar

*With Follow-Focus Grips.

ORIGINAL ARRIFLEX ACCESSORIES

LENS EXTENSION TUBE for close-up filming and cinematography

HI-HAT for mounting Arriflex 35 on standard tripods

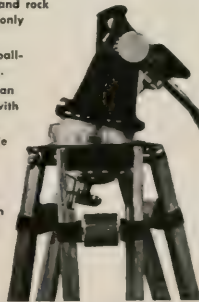
SHOULDER-POD for vibration-free, hand-held filming

BATTERY — 16 Volt, lightweight, non-spill, with carrying case and shoulder strap

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THE NEW ARRIFLEX 35 TRIPOD

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- Velvet smooth pan and tilt action with separate locks.
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- Spirit level.
- Can be used with all professional cameras.
- Leather boot available.



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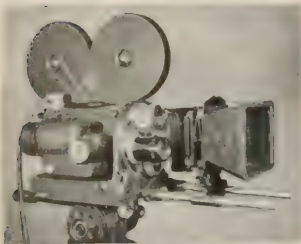
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FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"

♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.



The Mitchell 16mm Camera

Immediate Delivery Milestone Is Reached by Mitchell Camera

♦ Immediate results were produced by Mitchell Camera Corporation's recent announcement of the immediate availability of 16mm Mitchell professional motion picture cameras. Shortly after Vice-President J. D. McCall's statement, the Corporation completed the first immediate deliveries to be made in its history.

Among the recipients of the first shipments were: Eastman Kodak Company, Rochester, N. Y.; Veterans Administration, Washington, D. C.; Sturgis-Grant, New York City; Rainbow Pictures, Miami, Fla.; Motion Picture Advertising, New Orleans, La.; Galbreath Pictures, Ft. Wayne, Ind., and Futurity Film Corp., New York City.

Increased Frequency Range Marks New Fairchild Recording Amplifier

♦ Increased accuracy and frequency range is the boast of a new power amplifier announced by FAIRCHILD RECORDING EQUIPMENT CORP., Whitestone, N. Y. Model 700 A booms 60 cps.

The amplifier's basic function is stabilizing the speed of a synchronous motor over a broad range of frequencies via audio frequency control, independent of commercial power line variations. Practical and experimental applications include magnetic recorders, turntables, timing devices, high speed cameras, servo systems, astronomical and geophysical units and other equipment.

Model 700 A's drive unit consists of a tuning fork oscillator with temperature coefficient of one part per million per degree centigrade, and appropriate countertype dividers. The fork unit output is filtered and amplified to drive four 807 tubes in push-pull parallel. Input power requirements are 350 watts (full load) 50-60 cps at 110-125 volts, single phase, or transformers may be strapped for 220-250 volt, 50-60 cps single phase line. Power output is in excess of 100 watts into resistive load of 125 ohms, voltage zero to 115 or higher.

Flexibility stems from a selector

NEW AUDIO VISUAL PRODUCTS

switch connecting any one of four inputs—AC line, frequency standard unit, external control signal, or external oscillator signal.

A companion model, 702 A, is identical to 700 A in construction but is minus the drive unit. Designed to utilize any source of signal over a wide frequency range, the full power frequency of this unit is 50 to 1000 cps. The frequency range can be considerably extended above and below these figures at somewhat lower efficiencies. Beyond experimental needs, Model 702 meets the standard 400 cps requirements of airborne equipment. Both models, made for continuous operation, are packaged to mount in standard 19-inch racks, using 15 $\frac{3}{4}$ -inch rack space.

Camera Mart Adds Footage Counter to Motion Picture Equipment Line

♦ THE CAMERA MART, INC. has announced a new addition to its Camart Products family in a new single model electric footage counter for 16 or 35mm film—a baby brother to the Camart Electric Film Timer.

Weighing just two pounds, the new unit contains a precision footage counter driven by a synchronous electric motor. It may be interlocked with a projector, recorder or other instrument where an accurate footage measurement is required.

The counter should be useful also for film editing, script writing and rehearsals where it is important to



Camera Mart's new compact electric footage counter weighs only two pounds.

note the elapsed footage over a given period of time.

Complete with neon line current indicator and AC cable, the unit is priced at \$75.00. Further information and literature are available from The Camera Mart, Inc., 1845 Broadway, New York 23.

Cabinet-Table, Projection Stand Built by Smith System Heating

♦ Two new pieces of technical furniture have been constructed by the Audio-Visual division of the SMITH SYSTEM HEATING COMPANY, manufacturer of specialized school equipment. One is a combination cabinet and projection table, designed for equipment protection. The other is an economy projection stand for use in compact rooms and similar tight space situations.

The Safe-Lock Combination Portable Cabinet and Projection Table, fashioned in collaboration with a midwest university, allows for storage protection of projector and speaker. Mounted on three-inch ball-bearing swivel casters (two with brakes) the unit affords mobility to audio-visual equipment. The all-metal cabinet provides space for any make of speaker and storage shelf for film and accessories. A shock resistant top gives added protection.

Dimensionally the cabinet is 29 x 17 x 42 inches with 29 x 17 x 24 inches allotted for the speaker. The

Smith System cabinet and projector stand has locked compartment.



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Company



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RITTENHOUSE 6-1686

Producers of Fine Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND  SYSTEM

unit weighs 70 pounds and is priced at \$59.00, F.O.B. Minneapolis.

The Economy Projection Stand is a pedestal type, 29-inches high, with a storage slot holding three 2,000-foot reels. Side hooks allow for cord storage. Twenty gauge steel construction enables the 34 pound stand to be moved easily. The stand, Model 39PS, is priced at \$24.95 F.O.B., Minneapolis.

Further information on these two units may be obtained by writing Audio-Visual Division, Smith System Heating Co., 212 Ontario St., S.E., Minneapolis 14, Minn.

Large Aperture Opaque Projector Is Announced by American Optical

♦ An aperture which projects the entire printed surface of books, magazines and letter-size paper is featured on a new opaque projector produced by AMERICAN OPTICAL COMPANY, Chelsea, Mass. The new model, A O OPAQUE 1000, projects pictures over the total radius of the 10 by 10-inch aperture.

With a 1,000-watt bulb and coated 22-inch focus projection lens, the A O lends itself to use in semi-darkened rooms. Copy is protected against heat by pressurized cooling. A motor driven fan forces the air downward over the complete platen, holding small objects and lightweight papers flat for true projection.

A precision rack and pinion on the A O Opaque 1,000 sharpen the focus. Raising the projector to bring the image up to proper screen height is facilitated by means of spring loaded elevating legs. The platen is self-locking, automatically staying open for insertion of projection material until the operator's finger flicks it back to closed position.

Supplementing the new light weight model are several accessories. The "A O-Lite" Optical Pointer projects a dot of light to highlight any point of the projected picture. A roll feed attachment eliminates raising and lowering the platen. A three-handled carrying case holds the projector and accessories.

Miniature Silver Screen-in-Lid Aids Quick Color Slide Previews

♦ "BAJACOLOR" is the name of a new miniature (silver type) screen made by BARNETT & JAFFE, Philadelphia manufacturer of camera, projector, reel and slide file cases. It was announced by BERNARD WEINBERG, manager.

The Bajacolor is a screen-in-lid designed for color rendition of quickie previews of slides. The lid itself acts as a shadow box to give steady illumination. The screen is a unit of the Royal projector case.

picture-power

with a

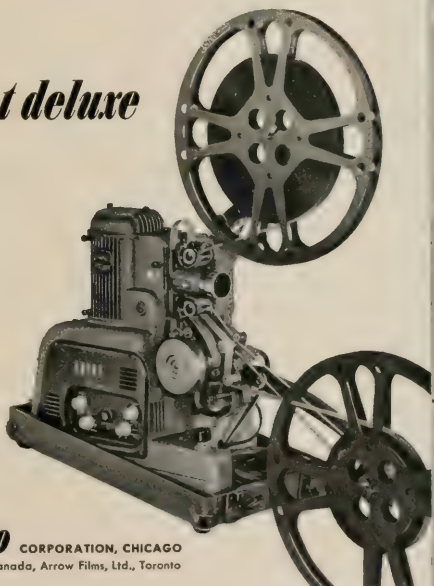


pedigree

In projection, Picture Power with a Pedigree means a brilliant screen image, no matter how difficult the circumstances . . . it means sound reproduction with "full" presence, no matter how bad the acoustics . . . it means *impact* on the eyes and ears of your audience . . . the result of twenty-five years of precision craftsmanship in the creation and production of products for the discriminating audio-visual user.

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"Repeater"

The portable movie theatre

Projects sound films on its own 15"x11" latex screen. Sets up in 60 seconds. No rewinding—film always ready for showing. Point of sale, booths, meetings.

For larger groups Premier-40

Brilliant screen illumination, true tonal fidelity. Single-frame and reverse operation. Sound and silent speeds. 12-inch companion speaker.



FREE! Ampro's new film-source book, "Screen Adventures." Helps to plan programs, tells where to get films on specific subjects. Mail the coupon today for your free copy of this useful reference book.

Ampro Corporation
2835 N. Western Ave., Chicago, Ill.

- ☐ Have my local Ampro Audio-Visual Dealer call to arrange a no-obligation screening of "Famous for the Finest!"
- ☐ Send a free copy of "Screen Adventures," the new film-source guide.

Name.....

Company.....

Address.....

City..... State.....

THE BUSINESS EXECUTIVE'S GUIDE TO AUDIO AND VISUAL PRESENTATIONS

♦ U.S. and Canadian business, large and small, turns to the pages of BUSINESS SCREEN MAGAZINE, for accurate and informative data on all modern forms of audio and visual communication. *More*

pages of features, news, equipment data and case histories in every issue . . . more advertising of products and service. That's why the buyers look to BUSINESS SCREEN as their preferred market place.

Leading Film Users in Business & Industry Look to Business Screen

"Herman Hevicate" Watches Gas and Oil Pipelines Cross Water

★ H. C. Price Company has announced a new color motion picture that depicts the problems of laying large diameter gas and oil pipelines across water.

Though it emphasizes the use of one of the sponsor's products, Hevicate, to overcome the buoyance problem, *Herman Hevicate* should be of interest to the natural gas and pipeline industries as well as to related professional and civic groups.

Prints of the 16-minute color film, which is cleared for television, may be purchased or rented through David J. Kerr, public relations director, H. C. Price Company, Bartlesville, Okla.

* * *

Standard Oil of Ohio Aims New Film at Home State Audiences

★ *Freedom's Proving Ground*, recent Standard Oil Company of Ohio film, depicts Ohio's people, industry, farms, etc. and what they have done in the past 150 years. Though it is aimed particularly at Ohioans, the film should be of interest to all Americans.

Produced by Cinecraft Productions, of Cleveland, the original film is 40 minutes long and available in either black and white or color. A special version is now being cut for television release.

For information about the availability of prints write the Standard Oil Co. of Ohio, Midland Bldg., Cleveland, Ohio.

* * *

Spencer Chemical Co. Sponsors New Public Relations Picture

★ *Infinite Harvest*, produced by the Centron Corporation for Spencer Chemical Company, shows the firm's products and derivatives and describes their manufacturing operations and chemical processes for general adult audiences.

Prints of the 21-minute, color public relations film are available on free loan from the sponsor, Dwight Bldg., Kansas City, Mo.

* * *

Foundry Film for Trainees, Laymen Offered by Eastern Firm

♦ *Quality Castings for Industry*, a 16mm sound color film is the story of the business of its sponsor, the Textile Machine Works' Foundry Division, Reading, Penn.

For 22 minutes, the film describes the technical aspects of the foundry industry in terms and pictures comprehensible to the layman and of special value to students of foundry practice. Animated drawings reconstruct the process of making and pouring the simple mold, as well as

The Commercial Newsreel

NEW SPONSORED FILM PROGRAMS OF THE CURRENT PERIOD

the use of cores and matchplates in producing casting.

Textile Machine Works' modern mechanized unit is shown in detail from the preparation of the sand to the pouring of the castings. Electrostatic painting and various forms of casting cleaning and inspection are explained.

For information concerning use of the film, contact the Textile Machine Works, Reading, Penn.

Remington Rand Aids Brands

♦ Remington Rand, Inc. has produced a new film, *The Brand Name Retailer-of-the-Year Awards Festival*, as a contribution to the program of the Brand Name Research Foundation.

How Gas Propels Gas Is Described in G.E. Slidefilm "El Paso Story"

★ How rapidly and economically gas turbines can make natural gas travel through Texas pipelines is told in *The El Paso Story*, a new General Electric sound slidefilm in color on the uses and manufacture of turbines for pumping.

The 12-minute slidefilm concentrates on the Cornudas, Texas, compressor station of the El Paso Natural Gas Company's southern mainline where the first of 28 5,700 hp G. E. gas turbines power the El Paso transmission system.

An exterior view of the compact Cornudas station introduces the streamlined aspects of turbine operations compared to the standard,

massive reciprocating engines. Inside the station, the turbine's manifold advantages are framed: seven-man crews operate the new stations, with functional costs and maintenance costs sheared close; a low compression ratio, 25 percent more power to meet cold peak demands, the elimination of cooling water, and a speed versatility which adjusts to all conditions.

Another dollar stretching trick of the new turbine is its use of natural gas direct from the pipeline as fuel. For an encore, the turbine generates its own auxiliary power.

The herculean star of *The El Paso Story* is new among the prime movers but it has so far performed mightily in locomotives and Sabre jets, besides its generating station duty. What study, design and labor go to create a gas turbine the film indicates during views of production taken in G. E.'s Schenectady (N. Y.) works. A lesson in complex machining, inspecting and testing is learned as the film watches craftsmen and engineers carefully bringing the turbine into perfection for shipment.

To see *The El Paso Story* contact the nearest apparatus sales office of the General Electric Company.

Oil Drilling Equipment Stars in New Mid-Continent Co. Film

★ Specialized oil drilling equipment from the Mid-Continent Supply Company is shown in action all over the world in a new film produced for Mid-Continent by Don Wallace, Inc.

Color prints of the 44-minute *Mid-Continent Supply Company* may be rented from the producer, Ninth and Main, Fort Worth, Texas.

"Beer Belongs" Describes One of Mankind's Oldest Arts & Sciences

★ The step-by-step process of brewing, one of mankind's oldest arts and sciences, is shown in the 18-minute color film *Beer Belongs*, produced for the United States Brewers Foundation by Peter Elgar Productions, Inc.

Shots featuring the historical background of the industry and some scenes of brewing in Colonial America introduce the brewing sequences. The later portion of the film stresses the economic importance of the industry today through its purchase of farm products, heavy tax payments and the many benefits derived from its by-products.

The film was designed not only for use within the brewing industry but also for public showing before groups in other industries, civic organizations, service clubs and other groups. For information on the film's availability write the sponsor at 535 Fifth Ave., New York 17.

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LEATHER INDUSTRIES OF AMERICA

AMERICAN AIRLINES

SCHULTE CIGAR STORES

MCGRAW-HILL PUBLISHING COMPANY

THE BIOW COMPANY

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We are proud to welcome another distinguished firm to the list of clients for whom we are now producing exceptional motion pictures.

The continued growth of Dynamic is a result of highly creative planning, exceptional production techniques, and a full distribution program assuring the maximum effectiveness of every Dynamic-produced film . . .

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"The Cool Hot Rod" Tells Story of Teenage Safety Achievement

★ From hazard to hobby in six years is the record of achievement of the nation's teenage "hot rodders," according to *The Cool Hot Rod*, a new film sponsored by Socony-Vacuum Oil Company and General Petroleum Corporation.

Right after World War II teenage auto accidents in the United States were killing or maiming somebody every two minutes, but the film says automobile accidents involving teenagers have dropped off sharply since then. It credits this change to the two and a half million young people with consuming interest in souped-up automobiles and their "hot rod clubs."

The story revolves around a 17-year-old newcomer to a community with a hot rod club already organized through the efforts of the local police and businessmen. The boy decides to impress his school mates with some wild driving in his roadster, but when he collects the inevitable traffic citation he finds himself before a student court instead of a traffic judge.

These youthful students of automotive progress demonstrate how "real hot rodders" do things without endangering the public. This takes

the story to the hot rod racing strips where "rods" attain speeds of 140 miles per hour in one-quarter mile from a standing start and allows the film to highlight the interest of the automotive and oil industries in the sport.

The Cool Hot Rod was produced by Sid Davis Productions with a cast made up entirely of members of California hot rod clubs. Prints are available on free loan from Socony-Vacuum Oil Company, Inc. in New York, or its Western affiliate, General Petroleum Corporation in Los Angeles.

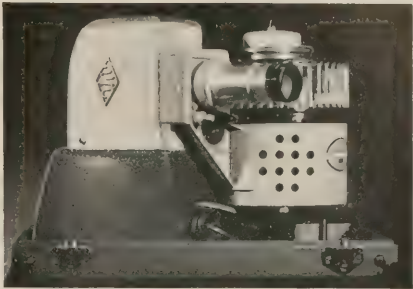
New Gehl Brothers Film Depicts Farm Equipment in the Field

★ Gehl Brothers Manufacturing Company has released a new 35-minute color film that should be of interest to farm implement dealers and rural audiences.

Called *The Harvesting and Handling of Forage Crops with a Gehl Forage Harvester*, the film shows the sponsor's product in actual field operations in most of the important agricultural areas of the nation. In addition it offers a fairly broad consensus of methods of handling crops.

The Advertising Department of Gehl Brothers, West Bend, Wisconsin, will supply prints on a free loan basis.

Put a SELECTROSLIDE to work



Let a Selectroslide present your sales message — illustrate your training program — dramatize your reports. It's operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best — Selectroslide.

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—like a "right arm" for the creative MP and TV Director

TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band.

Only \$75

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Zoom Director's Finder for 16mm and 35mm. . . 16mm zooms from 13mm to 75mm, 35mm zooms from 25mm to 6". \$15.50



Watson Director's type finder, pocket size, with mallets from 30mm to 100mm for 35mm cameras. Also for 16mm cameras. \$35



Zoom Finder for Auricon Cine Voice . . . zooms from 15mm to 12". \$60
Available for Filmo and Eyemo. \$39.50



Zoom Finder for Cine Kodak Special . . . zooms from 15mm to 150mm, with parallax adjustment. \$75
Template supplied for mounting Finder on magazine. Additional brackets for magazines available at \$7.50 per set.

FRANK E. ZUCKER
CAMERA EQUIPMENT
1600 BROADWAY NEW YORK CITY



Byron Produced program features these members of Congress (see article in column below).

Technical Production of TV's "Facts Forum" Goes to Byron, Inc.

♦ BYRON, INC., Washington, D. C. studio and laboratory, was recently appointed to direct, film and process the 15 and 30-minute segments of "Facts Forum," a public service program produced for both radio and television. The show is now appearing on 38 television stations, and its market is said to be widening.

The multiple-camera technique is employed to add flexibility and interest to the unrehearsed panel show. Simultaneously with the filming, Byron makes the sound tape for the radio version. The program has been on radio for about two years and is now heard over 150 stations.

Facts Forum is a current events panel featuring non-partisan discussions by American leaders—principally members of Congress. The show is moderated by Dan Smoot, former educator and one-time FBI man.

Princeton Film Will Increase Western Distribution Facilities

♦ SHERMAN PRICE, director of distribution of THE PRINCETON FILM CENTER, INC., is in Hollywood to increase the firm's West Coast distribution facilities according to a recent announcement by the New Jersey production-distribution concern. The move is prompted by an increase in television distribution activity according to Price.

The latest television production to come from the Film Center is *Jet-fighter*, the only film offering of the American Broadcasting Company's "Album" show.

New Art Firm Established

♦ STUDIO: 2, a new group specializing in art for slidefilms and television, has been established at 230 Fifth Avenue, New York.

NEW FILMS FOR TELEVISION

PAA Edits Television Versions of "Wings Over World" Series

♦ PAN AMERICAN WORLD AIRWAYS, sponsors of the "Wings Over the World" series of 16mm motion pictures, recently announced that 14 of their famous travel films have been edited to lengths suitable for television. Most of the titles are available in both 27½ and 13½-minute black and white versions, and all may be obtained by TV stations without charge for definite bookings or on a weekly standby basis.

These flights-on-film visit the scenic wonders, tourist attractions and places of historical interest of

Italy, Hawaii, Ireland, Mexico and Guatemala, Norway and Sweden, France, England and Belgium, Bermuda, South America, Cuba and the Caribbean, Finland, Haiti and Alaska. Films on the history of Pan American and on model airplane flying are also available.

Several of the films have won awards from the Milan Film Festival, Stamford Film Festival and the Film Council of Greater Boston.

Further information and bookings may be obtained from Pan American World Airways, Visual Sales, 28-19 Bridge Plaza North, Long Island, N. Y.



Royal couple is filmed for TV spot.

Sound Masters Relates Royalty, Coffee in Series of TV Spots

♦ A series of current one-minute TV spots is presenting Ehlers Double Rich Grade A Coffee in live scenes, associating it with regal surroundings and jewels symbolic of value and quality on many of the nation's TV screens.

The spots were made by SOUND MASTERS, INC. with Wallace H. Lantton supervising for the agency. DOWD, REDFIELD, AND JOHNSTONE, INC. of New York City.

Overbrook's "Dark Interlude" Has TV Premiere in Philadelphia

♦ Overbrook School for the Blind's film, *Dark Interlude* had its television premiere, September 12, on WCAU-TV, CBS outlet in Philadelphia. *Dark Interlude* won first award in the recent Boston Film Festival's adult educational division and was entered in the 1953 Venice & Edinburgh International Film Festivals.

The premiere showing was co-sponsored by WCAU-TV and TV Guide Magazine. John Faenda, station announcer and *Dark Interlude's* narrator, paid tribute to the work of Overbrook School for the Blind, the film's sponsor, and to Louis W. Kellman, president of Kellman Productions, a division of News Reel Laboratory, who produced the picture at cost as a personal contribution to Overbrook's public information program.

Dark Interlude, a 30 minute color sound film, directed by Paul Wendkos, is a fictionalized true story of a boy blinded while hunting wild turkey. The warming account of his delivery from the psychological darkness that accompanied his sight loss—a slow kind of miracle effected in the world Overbrook attunes to its citizens—builds toward its greater theme; that blind people are individuals and with training and understanding they can be very useful people.

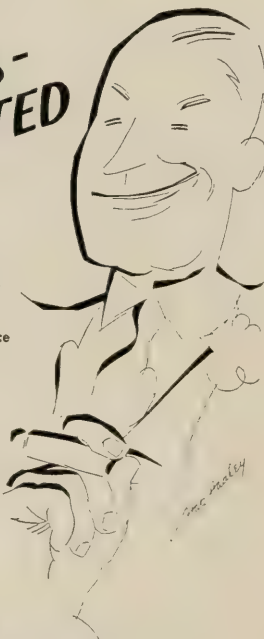
Television Film Producer Moves to New Washington, D. C. Offices
♦ New Washington, D. C., offices are the first step in an expansion

sponsors
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when it's
PEERLESS-
TREATED

The sponsor wants his message perfectly projected. He wants no long unsightly scratches, or long stretches with the look of "rain" all over them. He wants no smudges, smears or "Screeches". The sponsor is right, because these defects distract audience attention and interest—they result in irritation which is the opposite of what he's paying for.

He's entitled to ask for and get maximum results. To have a happy sponsor, to keep him happy—specify Peerless-Treated film. Peerless-Treated prints screen better and last longer.

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FILM PROCESSING CORPORATION
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959 SEWARD STREET, HOLLYWOOD 38, CALIFORNIA



program for 21ST CENTURY PRODUCTIONS, INC., according to a recent announcement by COL. JOHN F. S. FLETCHER, president. The new headquarters are located at 1025 Connecticut Ave.

Col. Fletcher said the firm would specialize in films for television, emphasizing discussion panels and forum shows emanating from the Capital. The intention is to "bring politics and government to television viewers as they have never seen it before—in dramatic full story form rather than daily news flashes."

Urgency of Video Film Needs Met by Lab-TV Organization

♦ One day recently a visiting notable in New York was "shot" on film as he boarded his train at 10:25 PM. 35 minutes later, the film, with excellent quality, was on the air in a news program.

What makes this kind of processing speed possible are specialist firms who make quick service on reversal film their only stock in trade. Best known in the New York area is Lab TV, a fast growing company that is ready for business 24 hours a day to get the news on the air—fast.

While it is actually possible to drag a reel of film through hot developers in a minute or two and screen them, the quality is outlandish and the chances of no picture at all are very high. Lab TV stresses speed, but never at a sacrifice of quality, which is constant on every foot.

Hourly schedules are maintained and rush orders can often be handled in much less than an hour. The company processes only 16mm black and white reversal film, and only for professional trade.

Film is processed to sensitometric

standards and to standard densities without exposure compensation, thus assuring exact results exposed for.

Lab TV is also a specialist in doing no printing, making no duplicates. The company processes reversal duplicates printed by other leading laboratories, as well as originals from producers.

TV Commercials for Canada

♦ ROBERT LAWRENCE PRODUCTIONS, INC., New York, is producing a series of 15 Sweet Caporal cigarettes television film commercials for Cockfield Brown & Co., of Canada, advertising agency on the Sweet Caporal account. These commercials will appear on TV stations in Montreal, Ottawa and Toronto.

James Gallagher Starts New Firm To Sell Magnetic Sound for TV

♦ Magnetic sound for television will be engineered and sold by the MAGNETIC TV SOUND COMPANY, according to a recent announcement by JAMES C. GALLAGHER OF GALLAGHER FILMS, INC., founder of the new firm.

Available on a royalty basis, the new system is supposed to allow any television station to use magnetic sound with motion pictures regardless of the make projection equipment they are now using.

Advantages claimed for the new system are that it is faster, cheaper and of better quality than any previous sound track available to the TV station. Sync sound sequences can be handled faster than ever before by this method according to the makers of this patent-applied-for equipment.

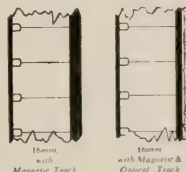
On request, the Magnetic TV Sound Company, Green Bay, Wisconsin, will send engineers to set up complete motion picture equipment.

SERVE WORLD WIDE MARKETS WITH OVERSEAS VERSIONS OF YOUR MOTION PICTURES

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PYRAL INTERNATIONAL MAGNETIC STRIPING FACILITIES...

SERVICE INCLUDES FAITHFUL TRANSLATIONS AND EXPERT STRIPING OF EXISTING PRINTS OF TRADE AND TRAINING MOTION PICTURES



• Now you can get existing or new export films (or any 16mm sound motion pictures) into the languages or dialects of principal countries throughout the world. Through magnetic striping services licensed by Pyral of France in the countries listed below (others to follow) your films can be economically and faithfully converted into useful sales or public relations tools. These sound tracks can be added to existing optical prints or on silent versions.

PYRAL NOW MAINTAINS INTERNATIONAL LICENSEES IN THE FOLLOWING COUNTRIES:

Magnetic striping and translation services are already available in these lands. Others will be announced

EUROPE: Belgium, Holland, Germany, Great Britain, Italy, Switzerland, Portugal.

LATIN AMERICA: Chile, Columbia, Cuba, Venezuela, Uruguay.

ASIA: British Malaya, Siam, India.

ALSO: Australia, South Africa, Hawaii.

Airmail Your Inquiries or Cable "Dispyral Paris" for Further Information and Film Estimates

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calibrated and tested.



1600

It's BIG NEWS from VICTOR
1600 is a number to remember —
and look forward to — and it
all comes to light next month.
Your lucky number is 1600!

VICTOR ANIMATOGRAPH CORPORATION
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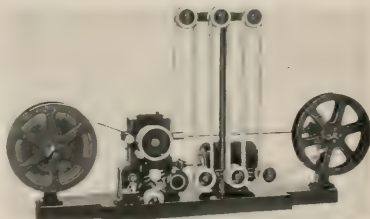
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This non-intermittent unit has an automatic metal numbering block, prints black or yellow. Film passes over drying rollers before being rewound. Central lubrication, 2000' capacity, speed 50' per minute.

16mm machine prints between perforations only—35mm model prints between perforations or on the outside edge as specified. Both negative and positive films can be numbered.



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Film Edge Waxing Machine. Flows liquid wax at 4000' per hour—dries instantly—saves cost many times—prevents damage to new prints—assures perfect recording. \$1575

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People who make Pictures

Sturgis-Grant Productions, Inc. Announce Promotion and Expansion
♦ STURGIS-GRANT PRODUCTIONS, INC., producers of medical educational motion pictures, recently announced a dual promotion. Studios and offices of the firm have been moved to a new, larger location and DWINELL GRANT, vice-president, has been appointed general manager.

Increased business and plans for further expansion were given as reasons for the shift to the new air-conditioned and fully equipped premises at 322 E. 11th St., Manhattan. The new location features sound-proofed studios for live-action photography and sound recording and greatly improved facilities for art and animation.

In addition to his new duties, Mr. Grant will continue in his present capacity as art director. Warren Sturgis, president of the corporation, plans to devote full time to direction of the company's Professional Relations Department.

Since 1948, when the company was formed by Mr. Sturgis and Mr. Grant, more than 40 medical productions have been released under the sponsorship of pharmaceutical and medical supply houses, medical associations, charitable organizations and individual doctors.



DWINELL GRANT

Videart, Inc. Takes Over Entire Floor for New N. Y. Headquarters

♦ VIDEART, INC. has moved from its previous address at 240 E. 39th Street, to new and larger quarters. It now occupies the entire fifth floor at 313 Lexington Ave., New York.

As well as needing room for general expansion, the company also required additional space for a complete optical department, including a layout, cutting and editing room, and a newly constructed 35mm optical bench.

Through the medium of art work, animation, straight photography and opticals, Videart is now able to produce any effect desired on film, after the producer has completed his live action shooting.

In November of this year, the firm will be three years old. Starting with a small art staff, it has developed, film-wise, into one of the top service organizations in the East.

Trident Films Gets New Offices

♦ TRIDENT FILMS, INC., has moved to new, enlarged offices at 510 Madison Avenue, New York.

Lawrence Smith Becomes Writer on Ross Roy, Inc., Detroit Staff

♦ LAWRENCE H. SMITH of Pittsburgh, has joined the Detroit staff of ROSS ROY, INC., as a slidefilm writer. JOHN W. HUTTON, vice-president and operations manager, announced recently.

Mr. Smith formerly served as a creative writer and slidefilm producer with the Gulf Refining Company in Pittsburgh.

Filmwriter Larry Frisch Authors Attack on Teen-Age Dope Problem

♦ LARRY FRISCH, now a screenwriter for U. S. Army films at the Astoria studios, and recently producer of *It—The Story of a Teen-Age Drug Addict* for Young America Films, and *Driving with the Third Eye* for the Cab Safety Research Bureau, has turned author with a new book to be published this fall by Exposition Press, Inc.

Titled *The Dream Boaters* (\$2.75), the novel is scheduled to be a new attack on the widespread problem of teen-age drug addiction.



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Scene in "225,000 Mile Proving Ground"

New Advances in Railroadng

Pictured in Association's Film

Sponsor: Association of American Railroads.

Title: *225,000-Mile Proving Ground*, 19 min. color, produced by Dudley Pictures Corp.

★ Amateur railroad enthusiasts may rue the day when the last steam locomotive chugs its way into limbo, but railroad men forecast that that day may not be too far off. On thousands of miles of track the spooky "whoee" of the old steam whistle has been permanently replaced by the prosaic diesel horn. It seems a pity, but progress cannot be denied, and the railroads in these times of profit, are plowing money back into modernization at a fantastic rate.

The Association of American Railroads' new film documents a lot of these advances, shows the ceaseless research, invention and investment which underlie the increasing efficiency of America's big railroad network. The cameras go behind the scenes to show what happens in

the great Central Research Laboratory in Chicago, where engines, cars and equipment are put through their paces in grueling safety and endurance tests. There is a small-boy streak in a lot of us that will enjoy scenes showing the researchers fiendishly seeking ways to smash things up on the railroads. But, that's modern research—the more they purposely smash in the laboratories, the less they'll inadvertently smash on the rails and in the freight cars.

One fascinating sequence takes the viewer into a signal tower where centralized traffic control, the newest electronic boon to railroadng, is shown, with a dispatcher at the complex CTC machine which controls 284 miles of main line.

225,000-Mile Proving Ground is distributed by Association Films, Inc., and is available at branches in Ridgefield, N. J., Chicago, Dallas and San Francisco.

* * *

Predict 36,400,000 Television Set Sales

Next Five Years IF Color; Barring Slump

★ An economist's forecast indicates there will be 36,400,000 television sets sold in the next five years, 1953 thru 1957, provided color receivers are available and barring a recession. The forecast was prepared for an electronic manufacturer by Boni, Watkins, Mounteer & Co., consulting economists.

In the event of a mild recession extending from 1954 thru 1956, TV set sales, black and white as well as color, will number 33,320,000 units. Recession or not, color television would bring an annual increase in sales the next five years, the report showed.



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ECONOMICAL — costs less than 1/3c per 16mm ft.

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PERFORMANCE — proven in hundreds of installations.

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1953 Cleveland Film Festival

NEW A-V PRODUCTS

Bell & Howell Announces Line of Heavy Duty Sound Projectors

♦ A new line of sound projectors, called the FILMOSOUND SPECIALISTS, has been announced by CARL SCHREYER, vice-president of merchandising, BELL & HOWELL COMPANY. The new projectors are designed for heavy duty use in business and industry, as well as in schools and churches, where projectors must withstand many hours of continued operation.

Sapphire surfaces on the film handling parts of the projectors are said to quadruple their life span. Fields tests show that after running 1,584,000 feet of film there are no signs of wear. The manufacturer estimates the full life expectancy of these parts to be 4.5 million film feet. (Note: that is the equivalent of about 7,000 average 16mm motion pictures.)

Included in the Specialist line are optional 16mm sound projectors in both a single case model with built-in 6-inch speaker (the Specialist Filmosound 285-CR) and models with 12-inch and power speakers. A 16mm magnetic recording projector (the Specialist Filmosound 202-CR) comes in a single case and with 12-inch and power speakers.

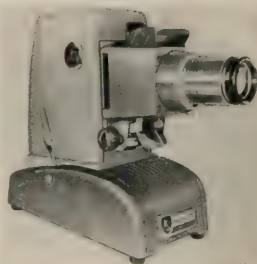
The new line, which carries a lifetime guarantee like all Bell & Howell products, is available only from Bell & Howell special representatives. List prices are \$464.95 for the single case Specialist Filmosound, and \$714.00 for the single case magnetic recording projector. Prices include federal excise tax.

New American Optical Projector Shows Both Slides & Slidefilms

♦ A triple-threat 500 watt projector for showing slides and single and double frame slidefilms has been unwrapped by AMERICAN OPTICAL COMPANY. The new A O EDUCATOR 500 offers a choice of three "Americote" projection lenses—3½, 5, and 7-inch — achromatically and astigmatically balanced for clear screen pictures.

Removable slide and slidefilm units give the Educator its versatility. As an anti-damage defense, the pressure plates open automatically before the film is advanced and close after the frame is in position. A positive framing device is incorporated with the advancing knob.

The Educator's push-thru slide changer centers glass, cardboard, or metal mounted slides in the focal plane. The initial focus is said to

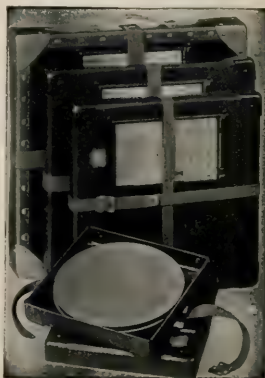


American Optical Co. "Educator" shows slides or double frame slidefilms with equal convenience.

fix focus for succeeding slides regardless of mount. Complete front rotates 360 degrees for righting horizontal or vertical frames and insures upright pictures. Lamp house and condensing system are cooled by a motor driven fan and a patented heat filter protects the slides.

Bell Introduces 3-D Amplifier

♦ A binaural amplifier complete with self-contained power supply has been introduced by BELL SOUND SYSTEMS, INC., Columbus, Ohio. Called model 3-D, the unit may be used for monaural reproduction of conventional broadcasts, or records or tapes through one or two input channels.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only original
Fiberbilt
Cases



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Victor Animatograph introduces improved version of Magnesound attachment described below.

Victor Animatograph Announces "Mixer Magnesound" Attachment

♦ VICTOR ANIMATOGRAPH CORPORATION, introducer of Magnesound, the first 16mm magnetic recording and playback sound attachment, has announced a new Mixer Magnesound which records music and voice simultaneously. Like its predecessor, the new attachment can be used on all existing Victor 16mm sound projectors and allows recording . . . erasing . . . re-recording as desired according to the announcement by SAM G. ROSE, president.

Individual inputs for microphone and phonograph, with separate volume controls, allow professional-like voice mixed with a musical background—at no increase in price. The complete unit, including amplifier, drum, carrying case and microphone is listed at \$199.45.

Major components of the Mixer Magnesound include a magnetic drum incorporating separate record-playback, erase heads and a separate magnetic amplifier in a compact, lightweight case. The drum is interchangeable with the projector's optical sound drum and is connected to the magnetic amplifier which in turn is interconnected with the projector amplifier.

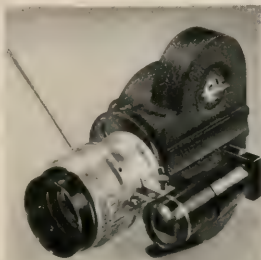
With the magnetic drum in place the projector is threaded and operated in the conventional manner. Recording and playback, at either 16 or 24 frames per second, are accomplished as the film runs through the projector. A special safety device is said to prevent accidental erasure.

Further information on the Mixer Magnesound, which Mr. Rose called "only one of the innovations Victor will introduce this season," can be obtained from the Victor Animatograph Corp., Davenport, Iowa.

Paillard's Pan Cinor Zoom Lens Is Adapted for Professional Use

♦ Most professional 16mm cameras may now use the PAN CINOR zoom lens, its distributor, PAILLARD PRODUCTS, INC., announced recently. Originally designed for service on Paillard's portable Bolex cameras, Pan Cinor now has been adapted to heavy equipment, and will sell for \$417.50.

Made by SOM Berthiot, the Pan Cinor lens can be mounted on the



Pan Cinor Zoom Lens may now be attached to most professional 16mm cameras as explained above.

Maurer, the Bell & Howell magazine, the Revere magazine and the Keystone magazine cameras and on the Pathe Super 16. It can be mounted on the Auricon Cine Voice and on all Bell & Howell 70 models if special doors sold by these manufacturers for \$12.00 and \$35.00 respectively are used.

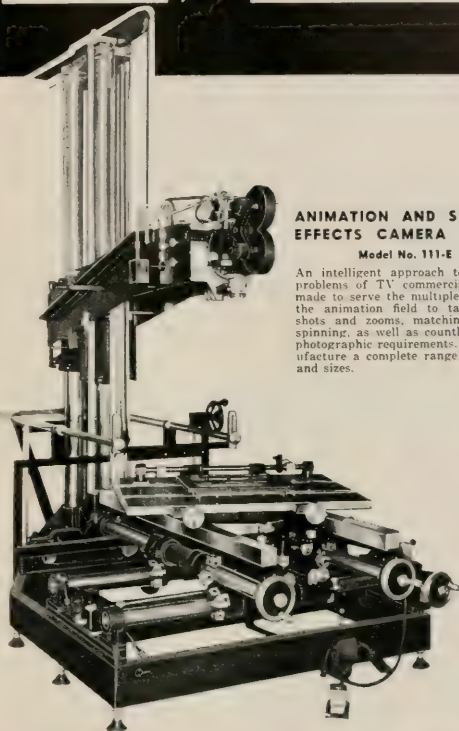
The lens will also fit the Mitchell and the Cine Special cameras after adaptation of the turrets by these manufacturers. By shortening its lever, Pan Cinor can be made to clear the film magazine on the Morten Soundmaster.

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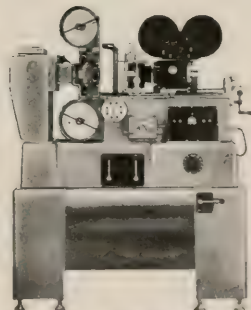
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The only cost for this 34-minute 16-mm. sound film is return postage.

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Johnson & Johnson, New Brunswick, N. J.

Please send me information on the film "Help Wanted."

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JOSEPH C. MEIDT

Meidt Becomes General Manager of Cousino Visual Education

♦ JOSEPH C. MEIDT has been advanced from sales manager to general manager of COUSINO VISUAL EDUCATION SERVICE, INC., according to a recent announcement by the firm. He assumed his new duties after returning from Indiana University where he served on the faculty of the Summer Session for Audio-Visual Salesman Training.

Mr. Meidt joined the firm after his discharge from the Marine Corps Public Information Section about six years ago. In his new position he will assume the duties in the visual education division of the firm formerly handled by Bernard A. Cousino, president.

Mr. Cousino will direct the company's expanding activities of manufacturing and getting national distribution for their new Audio Vender, an automatic message repeating magnetic tape device for use in point of sale presentations.

Lindfors of Bell & Howell Heads Photographic Manufacturers Assn.

♦ E. S. LINDFORS, vice-president of the BELL & HOWELL COMPANY, has

been elected president of the NATIONAL ASSOCIATION OF PHOTOGRAPHIC MANUFACTURERS according to an announcement by WILLIAM C. BABBITT, managing director of the Association whose headquarters are in Radio City.

Vice-presidents are: W. L. Lawson, vice-president of Whitehouse Products, Inc., Brooklyn, N. Y.; A. S. Grant, vice-president of Grant Photo Products, Inc., Cleveland, Ohio; and Willett R. Wilson, photolamps manager for Westinghouse Electric Corp., Bloomfield, N. J.

Treasurer of the Association is Robert E. Lewis, president of Argus Cameras, Inc., Ann Arbor, Mich.

Besides Mr. Lindfors, the following men are members of the board of directors: H. A. Schumacher, vice-president of Graflex, Inc., Rochester, N. Y.; William H. Garvey, Jr., president of Society for Visual Education, Chicago; and Dr. Walter S. Guthmann, president of Edwal Laboratories, Ringwood, Ill.

Members of the Association are American manufacturers of all types of photographic products from motion picture cameras to sensitized paper.

Mr. Lindfors said that almost two-thirds of the industry's sales go to users in business, science, government and education.

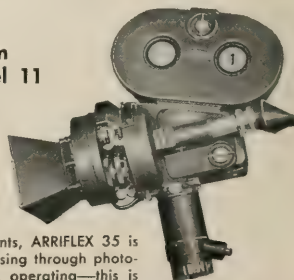
The use of photography in industry, he said, has continued to grow substantially. This received its heaviest impetus during World War II when it became more fully recognized that by photographic methods production bottlenecks could be broken and design, testing and inspection improved. In addition to this it became more widely accepted that photography, and especially motion pictures, greatly speeds training for industry and the military.

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35mm
Model 11

A TRULY GREAT CAMERA for TV, Newsreel and commercial films

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.



Equipped with bright, right-side-up image finder, 4½ x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine.



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Reference Shelf

Useful Catalogs and References for the Business Film Sponsor

♦ "A lens is a tool. Motion pictures are made by men with tools. Since the tools are available to anyone, it follows that the qualities of the pictures depend on the men who produce them."

With this preamble as the only bit of "promotion" contained within it, VAN PRAAG PRODUCTIONS has published a most interesting brochure called "The Lens In Your Picture." It describes in simple terms just what a lens is and what each type is capable of doing. Photographic illustrations demonstrate the field and depth of focus of commonly used motion picture lenses from 18.5mm through 150mm.

According to William Van Praag, president of the firm, the brochure was not brought out to try to make motion picture technicians of the friends of the company who will receive it, but to describe some of the basic tools of the trade so they can be better understood.

Anyone who wants one can write Van Praag Productions, 1600 Broadway, New York. The booklets are free and well worth having.

New Association Films Folder Lists Seven Films About Sports

♦ ASSOCIATED FILMS, INC., has published a new folder entitled, "Shorts About Sports," listing seven films on a variety of sporting interests. The films are available on free loan to business and industry, schools and community organizations.

The films listed are: *Boy's Railroad Club*, six 15-minute episodes about various phases of model railroading; *The Story of Tuna*, about commercial tuna fishing off the California coast; *Champions All*, featuring motorcycle climbs and races; *The Jockey Club*, the story of racing in New York and how it helps upstate farmers; *Diesel Race Car*, case history of an unusual car that lost; *A Racing Heritage*, story of a small stable; and *The Fabulous 500*, highlights of the 1952 classic.

Copies of "Shorts About Sports" are available from Association Films, 347 Madison Ave., New York

YAF Issues Teaching Catalogs

♦ YOUNG AMERICA FILMS, INC. has just published two new catalogs of teaching films and of filmstrips. Both 24 pages in size, they are available from YAF at 18 East 41st St., New York.

New S.O.S. Cinema Supply Catalog Will Be Available in September

♦ "STURELAB 10," said to be the largest catalog yet issued by the S.O.S. CINEMA SUPPLY CORPORATION, will be available this month according to an announcement by JOSEPH A. TANNEY, founder and still head of the 28-year-old firm.

Featuring more than 3,000 items for motion picture production, lighting, recording, previewing, editing, printing and processing, the new catalog will fill 100 double-spread pages said to be equal to 200 ordinary pages of text. It will be divided into 12 sections with 300 illustrations and a cross-reference index.

Besides all sorts of equipment and supplies the catalog's "Miscellaneous Section" is said to contain the "most comprehensive list of film technical books ever compiled."

"More than 15 months of hard work has gone into the production of this catalog," Mr. Tanney said, "and it will get world-wide distribution. The first print order of 10,000 has almost been spoken for." A free copy of "Sturelab 10" will be mailed to any qualified company or individual on request to S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Radiant Manufacturing Announces Slide Rule Screen Calculator

♦ An answer to projection calculation problems is offered to the sellers of projection equipment by RADIANT MANUFACTURING CORPORATION, producers of projection screens. Radiant's formula is a six-inch "screen finder"—a slide rule calculator which correlates screen sizes with correct projector-to-screen distances and lens focal lengths.

Persons selling projection equipment may obtain a Screen Finder by writing Milt Sherman, Radiant Manufacturing Corp., 2627 W. Roosevelt Rd., Chicago, Ill.

Reprint Covers Conference Aids

♦ In response to requests for extra copies of the recent article "Audio-Visual Tools for Conferences," BUSINESS SCREEN has reprinted this valuable review in a convenient six-page brochure. Copies are available at printing cost of 25 cents apiece and will be sent postpaid on receipt of your order and payment.

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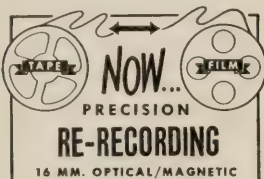
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Ideal for School Film Libraries. Seven tiers of Separator Racks hold 250-400 feet 16mm reels. Many models to choose from.

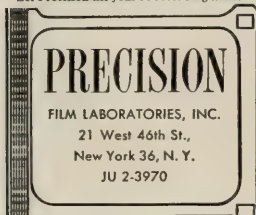
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Now — get top-notch service on all types of sound transfer! Magnetic tape to film optical track or reverse, sync or non-sync. Any type of re-recording now can be done to Precision standards.

All the skill of MAURER sound and professional 16mm. motion picture equipment and engineering, combined with the finest in film laboratory processing for which PRECISION is famous! Take advantage of this unbeatable combination! Let Precision fill your re-recording needs!



Proper installation of metals in building construction is depicted in Revere's film.

Revere Copper & Brass Film Shows Sheet Metal Techniques in Building

Sponsor: Revere Copper and Brass Inc.

Title: *Sheet Metal in Building Construction*, 46 min. color. produced by Loucks & Norling Studios.

★ This is a new film documenting the principles of sheet metal construction that Revere recommends to architects, specification writers and sheet metal men. Not in any sense a film for general audiences, nor touched with the suave hand of the public relations man, Revere's picture is an example of the best in craftsmanship — both in what is shown on the screen and in the film itself.

It is one of those subjects that could be ruined by inexperienced glamorization, but straightforwardly stands on its own as a good job of work.

Proper and Improper Uses Shown

The film shows examples of copper roofs that have withstood the tests of time and weather for many years. It also shows other copper roofs, poorly installed, that have buckled and need to be replaced. The scene is then shifted to Revere's field laboratory in Rome, N.Y., where Company engineers and technicians are shown testing various types of installations, both properly and improperly designed, as an aid in determining applications of correct principles of installation to roofs, copings, sidings, gutters and flashing.

This research, some of which is shown in the film, led to the recognition of columnar strength and other critical factors involved in the proper design of sheet metal work.

Slow motion photography is used here to show that principle "at work." Properly designed laboratory installations successfully resist failure, contracting and expanding under temperature changes of 150 degrees F. Changes that normally take years are shown in moments.

Laboratory Sequences Prove Tests

The same technique is used when the film moves to the laboratories of M.I.T. to show correctly designed copper forms withstanding tensile and compression tests, thus confirming the theory initially developed in this field by Revere.

Animation is used to effectively dramatize these charts. Sectional drawings of gutter forms

(CONTINUED ON THE FACING PAGE)



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A 16mm Dupe Negative is made before the blow-up to afford maximum protection for your valuable original.

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Major studios have found our quality superior by comparison.

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Comparable to other methods offering you less.



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A good production needn't suffer because of reel failure that causes distracting, annoying noises. And it can't happen when films are mounted on Compco reels and protected in Compco film cans.

The reels are made of the hardest, spring-tempered steel. They just can't bend out of shape. The cans are die-formed, rigid, and dent-resistant. Together, they make the perfect combination for film production packaging.

Reels and cans available
in all 16mm sizes

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IDEAL FOR TRADE SHOWS, SALES
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\$14950

The NEW "King-Size" model
with the 4 "plus" features

1. 750 watt illumination
2. Direct projection
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(Horizontal-Vertical-Square)

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REVERE'S BUILDING FILM

(CONTINUED FROM THE OPPOSITE PAGE)

are also animated to illustrate the formula of average critical loads.

The camera then travels to building jobs all over the northeast quadrant of the country showing large and small roofs in various stages of completion on new jobs and replacement on old ones. Also photographed and noted in an unusually clear commentary are differences in design, methods and craftsmanship.

Installations that will be recognized include the United Nations Assembly building, the Long Island State Agricultural College, Cornell University, Columbia University, the Hayden Planetarium and Yankee Stadium.

• BUSINESS SCREEN BOOK REVIEW •

British Film Experts Help Compile "The Technique of Film Editing"

The Technique of Film Editing, a compilation by Karel Reisz for the British Film Academy. Published by Farrar, Straus & Young, Inc. \$7.50.

★ **The Technique of Film Editing** is a British compilation which helps set forth basic film editing principles for television.

The problems of editing—the choice of images, their timing and sequence—are the central problems of film production. Yet the vast literature of the motion picture has paid them but little attention. No objective or up-to-date survey of the subject exists and nothing that would approach a practical guide for film editors and TV directors.

To meet this need, the British Film Academy set up a committee of ten distinguished and experienced film makers and asked them to pool their knowledge in this work.

What they have produced is more than a conventional handbook. For one thing, it is a compendium of the views of Britain's leading directors and editors—not a statement of theoreticians. For another it bases its argument on practical examples—excerpts from *Great Expectations*, *Odd Man Out*, *Citizen Kane* and *Louisiana Story*, among many others, are analyzed by or with the help of the makers. For a third, it offers no hard-and-fast rules but states the problems of film-montage as they arise in practice and proceeds from there.

The Technique of Film Editing is an essentially practical guide to the craft, prefaced by an historical introduction and summarized in a final statement of such general principles as the evidence of the analyzed-excerpts warrants.

♦ Books on audio-visual techniques are available to **BUSINESS SCREEN** readers through our convenient one-stop Bookshelf Service. Write 7064 Sheridan Road, Chicago 26 for free reference list.

SPECIAL OPTICAL EFFECTS and TITLES by RAY MERCER & COMPANY

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**INCREASES THE UTILITY
of your Bell & Howell
Model J 16mm* printer.**

Simple installation—no machining, no special tools, complete instructions supplied



FADES and DISSOLVES in color and black and white—the easy, dependable way

Engineered dependability, proved over the years, makes the PAR fade attachment the most reliable means of assuring smooth, gradual fades and dissolves every time.

The PAR fade attachment fulfills all the needs of the most particular, and *only* the PAR fade attachment gives you all these advantages:

1. Automatic fades and dissolves in color and black and white.
2. Fades appear at a constant rate of change of density—EXCLUSIVE with the PAR fade attachment.
3. Noiseless operation.
4. Filter pack holder protected from heat generated by lamp.
5. Shutter closed indicator and manual set "open" or "closed".
6. Magnetic actuator available on special order.
7. Wide choice of fade lengths—from 3/4 second to 4 seconds at 24 fr. per. sec.

VERSATILE DEPENDABLE PROFITABLE

Users of PAR fade attachment include:

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Color Service Company	U. S. Congress
DeLuxe Laboratories, Inc.	U. S. Navy
Film Associates, Inc.	Wilding Picture Productions

Write today for complete information and prices.
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PAR Products Corporation

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A pool of professional writing talent with experience in film scenarios, live television, radio, journalism, magazines, public relations.

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Our sports expert has worked in every medium.

Our emphasis is on professional quality and speed at a reasonable cost.

Our combined experience in one package can solve any writing problem. If it can be put into words—we can write it.

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• MARYLAND •

Howard E. Thompson, Box 204, Mt. Airy.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 122 W. Chipewewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, Inc., 1775 Broadway, New York.

Ken Killian Sd. & Vis. Pdts., P. O. Box 364 Hempstead, N. Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling Visual Sciences, 599BS Suffern.

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J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

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Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

• WEST VIRGINIA •

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Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2.

SOUTHERN STATES

• ALABAMA •

Stevens Pictures, Inc., 217-22nd St., North, Birmingham.

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Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

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Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

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Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

• ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 610 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

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Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

• WISCONSIN •

R. H. Flath Company, 2410 N. 3d St., Milwaukee 12.

WESTERN STATES

• CALIFORNIA •

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Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

Jam Handy Organization, Inc., 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sapppe, 2201 Beverly Blvd., Los Angeles 4.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 8.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

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H. O. Davis, 522 N. Broadway, Oklahoma City 2.

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Film: *The Word*, 20 min. bw & color, produced by 20th Century Fox. Distributed on rental basis by Films, Inc. nationwide.

★ The lives of our contemporary great personalities are too little known to the present generation. Men like Frank Lloyd Wright and Dr. Frank Charles Laubach for example carry an inspiration whose impact would be invaluable to young and old.

A new 16mm release of *The Word*, produced as a short subject by 20th Century Fox studios has just been made by Films, Inc., subsidiary of Encyclopaedia Britannica Films. *The Word* tells about the worldwide literacy campaign which Dr. Laubach has headed. His "each one, teach one" method has brought both reading and writing to savage tribes of the South Pacific and other lands. A color sequence in this 20-minute subject shows Dr. Laubach's graphic method at work with tribesmen in the New Guinea interior.

The film is being made available on a \$10 a day rental basis through Films, Inc. offices in principal cities.

KEY MAN FOR PRODUCTION

(CONTINUED FROM PAGE FORTY-THREE) film describes the apprentice program of the industry and encourages young men with mechanical aptitude to become tool and die craftsmen.

The camera follows an apprentice through an 8,000-hour course—roughly four years—that leads to a journeyman status. It shows him operating various machines, learning to read blueprints, learning shop mathematics and shop theory, mastering other techniques of the industry in all, "learning by doing," and getting paid as he gets a "college degree in tool and die making."

Chapters of the NTDMA will show the film in the 23 tool and die centers of the country, and prints are available for loan or purchase through association's national headquarters, 907 Public Square Building, Cleveland 13.

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YOUNG ACTORS learn their roles for "Forecast—Continued Prosperity" (see article below).

Public Utility Films:

(CONTINUED FROM PAGE 37)

motion pictures are reaching ever-larger urban consumer audiences.

Southwestern Forecast

♦ Another award-winning Beeland-King utility film is *Forecast—Continued Prosperity*, sponsored by the Southwestern Gas and Electric Company. It was made as a public relations film on the Tri-State area formed where the corners of Louisiana, Arkansas and Texas meet, and has since been used extensively in promoting new industries for the region.

The 20-minute color film points out that this oil rich area has both industry and agriculture which have kept pace with the development of the natural resources.

The Detroit Edison Story

♦ A combined employee and public relations film has been produced by the Detroit Edison Company in *My Dad's Company*, a 25-minute film.

Along with a brief description of the production and distribution of electricity, the film points out that "It's the attitude and spirit of the people that makes a company."

The message is brought out in a father's discussion of his company's

policies with his son. The viewer sees that the courtesy and service Detroit Edison is known for in the area, are the result and responsibility of the people who carry out these policies.

A two-color catalog lists 27 other films which the company has purchased or borrowed for free distribution to its customers.

♦ This is a recurring characteristic of the utility field. A great many companies maintain fine libraries of motion pictures from national sources which they use for both promotion and public relations. Many of the firms will provide not only the film but also an operator and projection equipment when needed.

Typical of the titles available are traffic safety films like *And Then There Were Four* and *Closed Book*; Marshall Field's classic on courtesy in daily living, *By Jupiter*; and The Christophers' *You Can Change the World*.

Organized Film Programs

♦ An example of a public utility which has not produced any motion pictures itself, but still makes extensive use of audio-visual aids on an organized basis is the Wisconsin Public Service Corporation.

Their present film program began in 1947, and they now have about 35 different films which reached a total audience of 28,000 in 432 showings last year. S. J. Santy, public information specialist, said public relations was the number one objective of the company's film program, and the showings provide valuable contacts for the company employees who present the films.

"Most of these contacts," Mr. Santy said, "eventually wind up in the hands of our salesmen who are presenting a program, with or without preamble, to their customers."

The firm's library contains films on safety, economics and other basic

principles the company believes in, as well as electrical films produced by the Edison Electric Institute. General Electric, Westinghouse and others. Many of the films are valuable for employee training, and others serve as "enthusiasm builders" in the firm's sales training program.

Central Illinois Light Co.

♦ The Central Illinois Light Company maintains a film library that is used primarily within the organization.

Fourteen motion pictures on safety are owned by the firm, and they are used for the most part at departmental safety meetings throughout the system. A few other motion pictures on economics and the free enterprise system are available on loan.

A large assortment of sound slidefilms is used by Central Illinois for several types of employee training. More than 30 films are on safety in general and there are several more on safety management for foremen. Other series of films are concerned with customer contact, public relations, and supervisory relations.

How to Gather Honey Instead of Stings is typical of eight sound slidefilms the company has in a Dale Carnegie Series.

About a year ago the firm rented *In Our Hands* films from the American Economic Foundation. These motion pictures were shown to employee groups throughout the organization.

In summing up the Central Illinois film program, L. N. Talbott, assistant manager of industrial relations, said "We feel that the films used assist greatly in our training problems and other important phases of our business."

Potomac Power Visits Public

♦ Seven sound motion pictures on electricity are stocked by the Potomac Electric Power Company for

showings to business, civic and homemakers groups, and in Maryland public schools. The films, as well as many sound slidefilms are also used for employee training.

The company has the Edison Electric Institute series on sales training, but its use is restricted to customer contact employees of the Commercial Department. For safety training there is a library of 14 sound slide films.

J. S. Bartlett, commercial manager, said the firm has five 16mm sound motion picture projectors, and one sound slidefilm projector to implement their film program.

The Miracle Flame, *The Legend of Dan and Gus*, *Freedom and Power* and *Bright Future*—four of the most popular films among gas and electric utilities—are stocked by the Coast Counties Gas & Electric Company for use in employee training and public relations.

In addition, for the past three years the firm has made sound slidefilms on the annual stockholders report of operations and financial earnings. These 30-minute films are shown to employees as a part of the educational program.

* * *

A Word of Editorial Comment

♦ These are only a few examples of the varied and extensive motion picture programs maintained by gas and electric utilities. Part Two of this Business Screen survey will include more examples of company activity, information about other firms in the industry, and a statistical summary of the use of audio-visual tools in this important area of the American business scene.

Data in this survey is based upon a nationwide canvass of utility companies plus personal interviews by staff members in the BUSINESS SCREEN bureaus.

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Preview of Editorial Features

★ Here are some of the interesting feature articles and reports on which editorial staffers are now at work for forthcoming issues:

THE SHELL STORY: a pictorial and text report on the fascinating Shell Oil film program.

VISUAL DISPLAYS: A Camera Report on the Use of Sight/Sound at Chicago's famed Museum of Science and Industry.

INDUSTRY SURVEYS: group reports on film usage in major U. S. industries.

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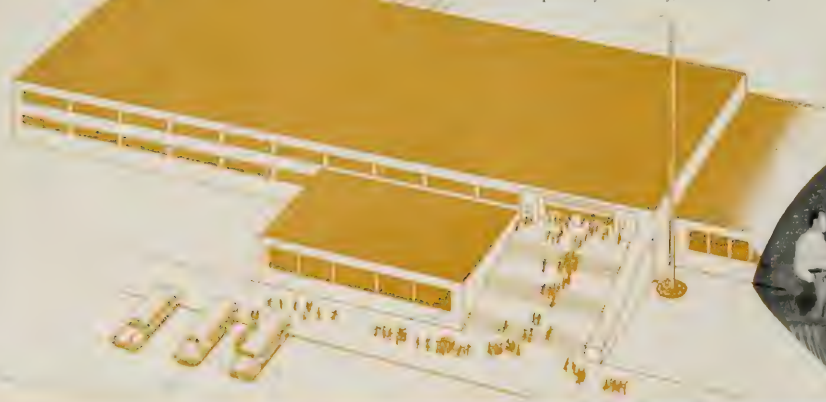
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BUSINESS SCREEN

A G A Z I N E



The Oil Industry and the Screen



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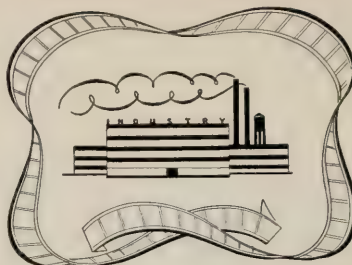
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Enquirer Bldg.

PITTSBURGH
Law & Finance Bldg.

*Studio Facilities

WILDING
PICTURE PRODUCTIONS, INC.



MOTION PICTURES • SLIDE FILMS • TELEVISION FILMS

even an ice pick could play it!



**New Columbia 12" Record
fits any machine in the field
regardless of tone arm or stylus**

- ★ Plays as long as 16" records at the price and convenience of 12" records.
- ★ Lighter weight, smaller size, cheaper to ship and handle.
- ★ Far finer surface quality, non-breakable vinylite.
- ★ Place your next order on the new Columbia 12" record and convince yourself.

**COLUMBIA
TRANSCRIPTIONS**

A DIVISION OF COLUMBIA RECORDS INC.

"Columbia" Reg. U. S. Pat. Off. Marks Registered

New York

799 Seventh Avenue
CI 5-7300
Art Carlson, Gen. Mgr.

Chicago

410 North Michigan Avenue
Whitehall 4-6000
Jerry Ellis, Mgr.

Hollywood

8723 Alden Drive
CRestview 6-1034
Al Wheeler, Mgr.



The Best "Advertisements" at Work for You
are your 16mm Prints on

ANSCO TYPE 238!

THE best impression you can make with any prospective customer is through the quality of the release prints you deliver. That's why prints on Ansco Type 238 16mm Color Duplicating Film are the most valu-

able advertisements you can possibly release. For no other color duplicating film you can specify gives the same faithful color, the sharp definition and overall "original quality" to your release prints. For better quality, specify Ansco.

ANSCO Binghamton, New York.

A Division of General Aniline & Film Corp. "From Research to Reality"

Seeing is Believing—So Make This Simple Comparison Yourself!

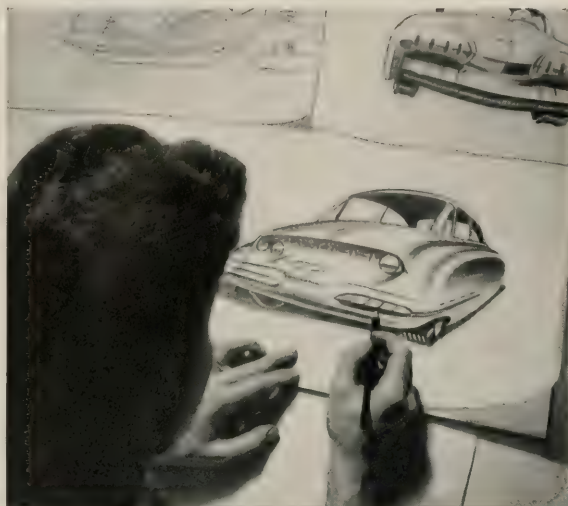
Instruct your laboratory to make a print on Ansco Type 238, and then compare it carefully with any other color duplicating film you choose.

COMPARE for

- ... faithful color
- ... high-fidelity sound
- ... clean, whiter whites
- ... crisper definition.

Do this *just once*, and you'll never again be satisfied with anything less than Ansco Type 238 quality in your releases!

16mm Film Achievements



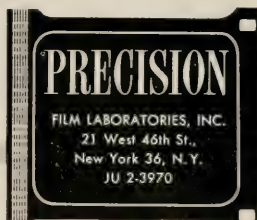
"The Look of Things"

It is a truism that the most perfect printing and projection in the world cannot make up for uninteresting subject matter in a film. But the opposite also holds true. The finer the subject, the more it deserves—and needs—perfect laboratory duplication to set it forth.

This is why we feel that the finest combination of every factor won for the notable 16mm film subject **THE LOOK OF THINGS** the first prize in the Public Relations Category of the recent Cleveland Film Festival. The competition was keen, but this winner was outstanding. Every producer, every film man and, indeed, every individual with an interest in viewing a superior motion picture should make it his business to see this film. The producer would be pleased to arrange for screenings through inquiries directed to us.

Precision Film Laboratories doffs its hat to this unusual example of a fine industrial 16mm color and sound production.

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



TRENDS

IN THE NEWS OF BUSINESS FILMS

BUDGETS FOR COMPANY FILM PROGRAMS are up for the coming year, according to several informal surveys undertaken by Editors of **BUSINESS SCREEN** and at the recent fall meeting of the Industrial Audio-Visual Association in Pittsburgh (see pages 46-47).

There's indicated new strength in more sales promotion pictures, more for dealers and distributors in product and training films, both motion picture and slidefilm, and a little less attention to long-range educational efforts for school distribution.

17 of 24 established film users, mostly larger concerns, have already confirmed increased funds available for their production and distribution activities. The realization that films are an integral part of product promotion activities and are getting executive attention in planning should be evident in the \$50,000,000 gross sales by producers last year. There's a place in this planning for heavier internal film programming, too, as the early difficulties with optical-magnetic type projection are being cleared away by experience.

Distribution trends continue to present a major opportunity to sponsors with good pictures to offer the "hungriest" potential audience in the history of the medium. Commercial distributors with nationwide regional coverage and the most efficient methods in the business are shipping record numbers of prints this final quarter of the year. Sustaining use of business films on the growing total of U. S. television stations continues unabated for sponsors with "interesting" public relations films to offer.

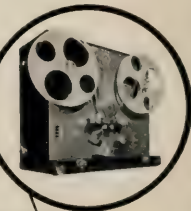
Like the rest of U. S. business the last quarter of 1953 should be a good one—and the year ahead offers considerable promise . . . without mentioning the easily-predictable onslaught of color television before it is very far along.

Not so for all lines of business in '54, however. The highly competitive selling era predicted for next spring will be hard on those firms who find themselves over-extended or with outmoded product. (CONTINUED ON PAGE EIGHTY)

WORLD FAMOUS

S-5

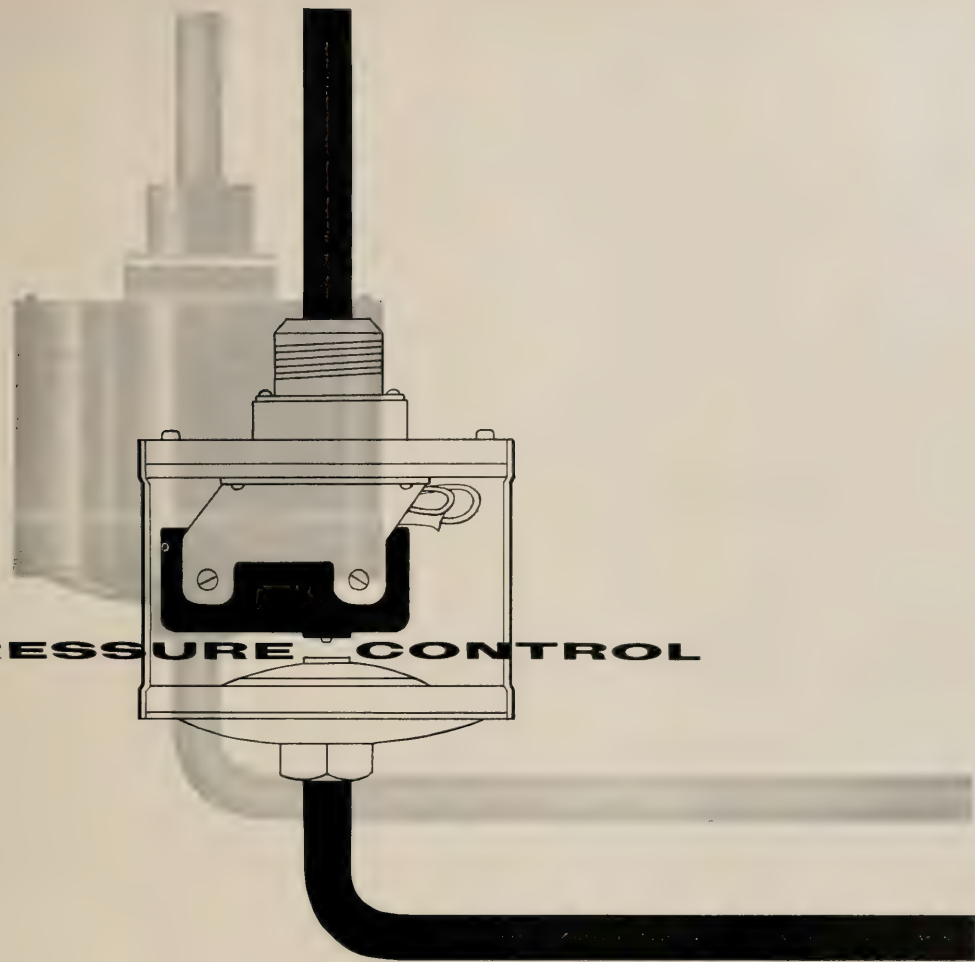
synchronous
magnetic film
recorder for
motion pictures
and television.



STANCLIFF HOFFMAN

921 N. Highland Hollywood 38, Calif.

send
for
particulars



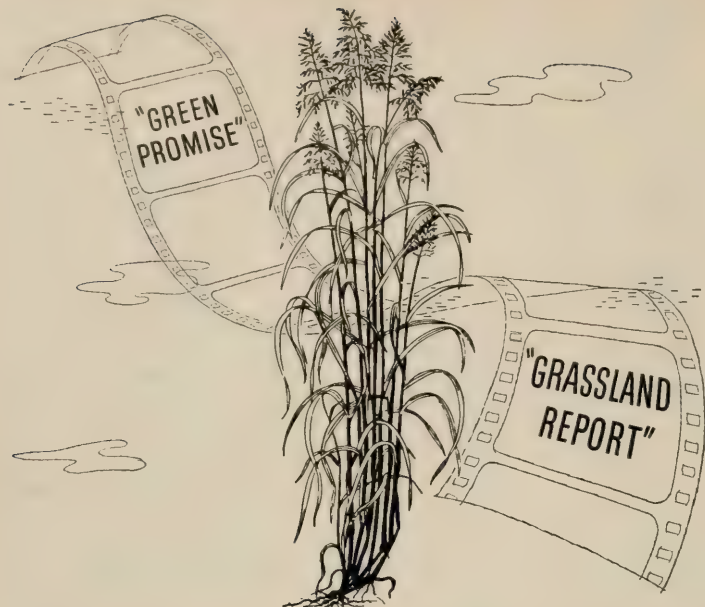
PRESSURE CONTROL

The vital control of gas and liquid pressures in aircraft, oil refineries, food processing plants and in countless other industries is accomplished with pressure actuated switches. The flow of important information about these switches is accomplished by a new film, "The Meletron Story," which brings a complete understanding of their basic principles and essential functions which are making them increasingly important in industry today.

Raphael B. Wolff
STUDIOS

HOLLYWOOD • NEW YORK • CHICAGO • DETROIT

MEMO



Grass stars again!

GOOD NEWS TRAVELS FAST, but too often the details are lacking. So, to give farmers practical demonstrations of the "why, how, and when" of Grassland Farming, New Holland took sound cameras and color film into the field.

First production was "Green Promise." Here, famous experts, Hugh Bennett, Carl Bender and Henry Ahlgren told the basic story of grass in terms of conservation, stock feeding, crop rotation, and mechanization.

Now, "Green Promise" has been followed by a new film, "Grassland Report." Just released, it follows newsreel reporting techniques to bring farmers the latest in new grassland farming practices.

"Grassland Report" is narrated by Ed Thorgeren, ace newsreel commentator. The film sweeps the U. S. and Canada searching out new ways of cutting costs, keeping profits up, making jobs easier. Burying baled hay in Massachusetts, harvesting oats with a forage harvester in Canada, feeding Texas cattle on Pennsylvania grass.

Here are ideas that farmers and ranchers can profit from—put to work on their land.

If you haven't seen these two remarkable 16mm color films, you're honestly missing an inspiring, exciting show. Schedule a showing through your local New Holland dealer or by sending in the coupon below.

The New Holland Machine Company, a subsidiary of The Sperry Corporation.

For a free showing of "Green Promise" or "Grassland Report" write to: New Holland Machine Co., Dept. 44-10, Box 16, New Holland, Pa. Write in advance to assure prompt delivery.

Please send: _____

Name: _____
 Address: _____
 Organization: _____
 Date of showing: _____



NEW HOLLAND

"First in Grassland Farming"

New Holland, Pa. • Minneapolis • Columbus, O.
 Des Moines • Kansas City • Brantford, Ontario

It's always pleasant when a client buys full page ads to publicize your efforts. - We're proud of the part we played in the production of these two films -

Owen Murphy

Owen Murphy Productions
 INCORPORATED

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144

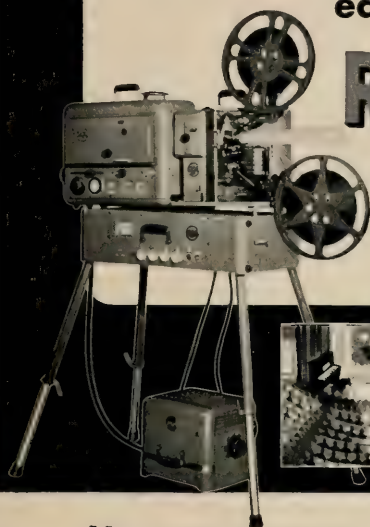
DISTINGUISHED
 MOTION PICTURES
 FOR
 INDUSTRY
 AND
 TELEVISION

NOW

SHARPER, CLEARER, MOVIES

for large audiences in industry, business,
education and entertainment...

RCA PORTO-ARC 16mm PROJECTOR



MORE LIGHT than ever thought possible with a 16mm projector assures users of the RCA Porto-Arc Projector of sharp, clear and bright pictures on the screens of large auditoriums.

Industry, business and education can now show 16mm films at their best in company or school auditoriums...in tents at road shows, in fairs in rural areas, and to groups gathered outdoors.

RCA's new Porto-Arc 16mm Projector operating at 30 amperes delivers up to 1600 lumens, providing brilliant screen images on screens as wide as 20 feet. When operating at 10 amperes, the 750 lumen output provides brilliant pictures on screens up to 15 feet wide, and one set of carbons burns over two hours.

The powerful amplifier is especially designed for 16mm reproduction of speech and music at high levels with the best sound quality. It provides all the power output needed for a wide choice in speaker setups—from single or multiple portable speaker units to theatre-type systems, and it also provides microphone and record player inputs for public address.

RCA's Porto-Arc Projector incorporates the superior professional features and top-quality workmanship of the famous "400" projector. These include dependable operation... "thread-easy" film path... the time-proved "400" mechanism.

This rugged and completely portable 16mm projector disassembles into 5 easy-to-carry cases. It can be set up or taken

down in five minutes. The suitcase type projector stand has adjustable, non-slip legs and an elevating mechanism. It provides ample storage space for its legs, cable, carbons and other accessories.



We'll be pleased to send you information on RCA's complete line of 16mm projectors.

MAIL COUPON FOR LITERATURE NOW

VISUAL PRODUCTS, Dept. 25U
Radio Corporation of America, Camden, N. J.
Please send me information on the new RCA 16mm Porto-Arc Projector.

NAME _____ TITLE _____
ORGANIZATION _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____



VISUAL PRODUCTS
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

For Instant Movability and Advanced Design

"HYDROLLY"

(TV OR CAMERA DOLLY)

Hydraulic lift type for fast upward and downward motion of TV and Motion Picture cameras. Lightweight—sturdy—easily transported in a station wagon. Fits through a 28" door. Adjustable leveling head. In-line wheels for track use. Steering wheel and floor locks.



SYNCHRO-FILM-ED SYNCHRONIZER

A Precision Instrument for Synchronization and Measurement of 16mm and/or 35mm Films



Any combination of sprockets assembled to your specifications. Sturdy cast aluminum construction. Foot linear type, with frame divisions engraved on sprockets. Contact rollers adjusted individually for positive film contact. Fast finger-tip roller release, sprocket shaft slip lock, complete with foot-age counter.

VARIABLE SPEED MOTOR with TACHOMETER for Cine Special and Maurer Cameras

115 V. Universal Motor—AC-DC Variable Speed 8-64 Frames Separate Base for Cine Special Adapter for Maurer Camera



INTERCHANGEABLE MOTORS:

12 Volt DC Variable Speed 8-64 Frames.
115 Volt AC 60 Cycle, Synchronous Motor, Single Phase.

Animation Motors for Cine Special, Maurer, B & H, Mitchell Cameras, Motors for Bolex and Filmo Cameras, and Time Lapse Equipment.

• LENS COATING

• "T" STOP CALIBRATION

• DESIGNING AND MANUFACTURING

of lens mountings and camera equipment for 16mm and 35mm cameras.

• BAUSCH & LOMB "BALTAIR" LENSES

and others for Motion Picture and TV Cameras.

• RENTALS — SALES — REPAIRS:

Mitchell, Eyemo, Bell & Howell, Wall, Cine Special Cameras.

Write for full information and prices

JOHN CLEMENS

ERWIN HARWOOD

NATIONAL CINE EQUIPMENT, Inc.

209 WEST 48th STREET, NEW YORK 36, N. Y.

Camera Eye

News Events of the Month

N. Y. Film Producers Assn. Seeks To Find Facts of TV Color Progress

♦ In an opening effort to siphon practical truth from color television's changing rainbow prospectus, the Film Producers Association of New York has set out to compare notes with leading telecasting networks and other interested groups. David Pincus, president of the association, has invited the various organizations to participate in a round-table discussion of the color challenge.

Invited to join in the exploration of prospects, plans, and facilities are Radio Corporation of America; Columbia Broadcasting System; American Broadcasting Company; Dumont Television Network; William German Company; Dupont; Technicolor Motion Picture Corporation, and Philco Corporation.

In his message to these organizations, Pincus pointed out that: "The Film Producers Association, representing . . . non-theatrical film producers in this area, has a vital stake in the use of film on television for both commercials and programming. We are naturally interested in the place of film in color television programming." The round-table will be conducted as a means of securing information to effectively answer inquiries the Association receives from its membership.

The Association members' technicians, laboratories and other facilities are available for cooperation in the exploratory effort, Pincus stated.

Latin America Experiences Rapid Rise of Television Stations

♦ Latin America is experiencing a television boom, according to the Pan American Union. Recent figures show 17 transmitters casting to 150,000 sets. This growth mushroomed from a single station in the last three years.

Pioneered by Mexico's station XETV in 1950. Latin American television increased with transmitters in Brazil's San Paulo, and Rio De Janeiro. Then stations appeared in Cuba, Argentina, the Dominican Republic and Venezuela.

Cuba seems to be in the lead at present with six stations providing programs for an estimated 70,000 to 80,000 screens. The Havana area has 75% of these screens but the programs can be seen all over the island. Three more stations are under construction, eight more are planned.

Brazil watches television on nearly

10,000 screens. In Mexico four stations serve about 30,000 screens. Most of these are in the Mexico City area. Argentina, Venezuela, and the Dominican Republic follow the boom parade in order. Development also is evidenced in Colombia, Guatemala, and Uruguay.

Films of U. S. business firms with interests in these lands are finding ready use on both sustaining and paid-time basis among these stations.

* * *

J. McWilliams Stone of DuKane Will Serve on N.A.M. Directorate

♦ J. McWilliams Stone, president of DuKane Corporation, has been appointed a director of the National Association of Manufacturers by Charles R. Sligh, Jr., N.A.M. president. Announcement of Stone's new post was made by Harold Byron Smith, regional vice-president of the N.A.M. The executive of the St. Charles audio-visual products firm will replace John Slezak, president of Turner Brass Works, Sycamore, who is resigning. Slezak recently was appointed an assistant secretary of the army.

* * *

N.Y. Advertising Buyers' Show Features Audio-Visual Tools

♦ More than 8,500 advertising materials buyers are expected to attend the 2ND ADVERTISING ESSENTIALS SHOW at the Hotel Biltmore, New York, November 17 to 19, according to Thomas B. Noble, show chairman. One hundred fifty exhibits of advertising tools and services will be on display.

Such varied ad mechanisms as projection equipment, 3-D units, point of sale products, moving displays, charts, electrotypes, photolithography devices, new binding and mounting processes and advertising banners will be featured on the AES "market place." Foreign postage services, color reproduction cost-cutting methods, luminous inks, specialty envelopes and premiums will be shown as well as exhibits of typography, paper, engravings, photography, lithography and art services.

The AES show will occupy the 19th floor grand ballroom and adjacent ballrooms in the Biltmore. Tickets may be secured from the Advertising Trades Institute, Inc., 270 Park ave., New York 17.

**SPECIAL
OPTICAL EFFECTS
and TITLES by
RAY MERCER & COMPANY**
4241 Normal Ave. • Hollywood 29, Calif.
Send for Free Optical Effects Chart



OH - OH - WHAT NOW?

What's *your* problem — whether it be in research, production, selling, distribution, personnel, public relations, in fact any phase of industry or business, a well planned film can make important contribution to its solution.

Let us at Sound Masters discuss with you the type of motion picture or slide film which will be most effective in accomplishing a definite purpose with the power and penetration of audio-visual impression.



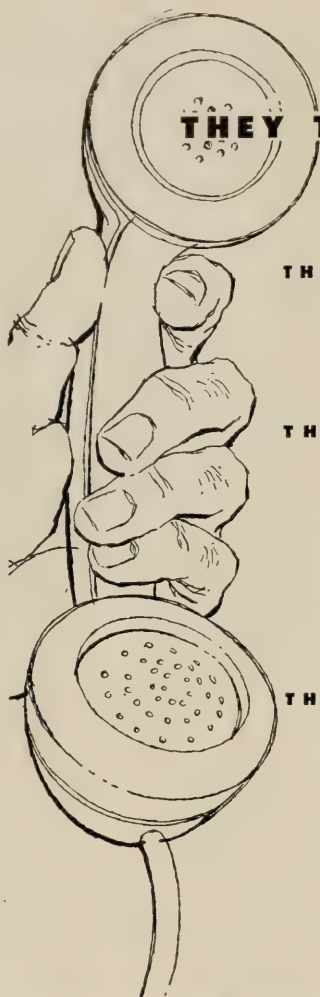
ESTABLISHED 1937

SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.

MOTION PICTURES
SLIDE FILMS
TV SHORTS
COMMERCIALS

PLAZA 7 0000



THEY THREW US A TOUGHIE

*John P. Nicholson, Agrafilms,
Athens, Georgia, called Wednesday P.M.*

THE PROBLEM:

Final preparation of a five-reel Kodachrome picture, titled 'We', for Southern States Cooperative to be ready for printing by Monday P.M. with sync-sound, narration, sound effects and complete music background.

THE CHALLENGE:

First, an interlock screening for final picture and voice; then the design and laying in of the music, which in this case consisted of forty-one selections from our enormous music library and the addition of sound effects.

Music and sound effects were selected and sync'd to the picture. Monday A.M. the picture was dubbed. The finished track was ready just one and a half hours after the dubbing session. All five reels were ready for printing Monday P. M. ON TIME.

THE ANSWER:

This is the sort of service that has built up over the years our large and loyal clientele. John Nicholson knows, as do all our clients, that there's more than meets the eye in every McGeary-Smith job. Into every piece of work we do—large or small, rush or routine—go integrity, deep personal interest, unsurpassed technical skill and, above all, a sense of pride in our work.

Let us serve you . . .

mcgeary-smith laboratories, inc.

1906 FAIRVIEW AVENUE, N.E. • WASHINGTON 2, D. C.

phone LAWRENCE 6-4634

RCA SOUND RECORDING • PRODUCTION EDITING • A & B ROLL PREPARATION
• 16mm COLOR PRINTING • 16mm B & W DEVELOPING AND PRINTING • EFFECTS

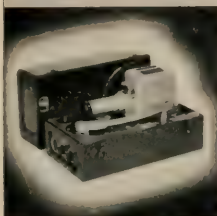
No matter which you use...

EVERY

PROJECTOR IS.

Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

*Guaranteed
for a
Lifetime*



VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" —two permanent needles on twist arm. 33 $\frac{1}{3}$, 45, or 78 r.p.m. Model WR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—6" x 9" detachable speaker for 500-watt projector.



VIEWLEX AP-7CT

For professional use where size of audience demands extreme brilliance. For single and double frame, vertical and horizontal filmstrips and 2 x 2 and Bantam slides. Finest optical system ever devised. 750-watt. Motor fan cooled.

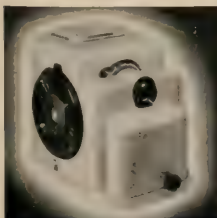
V-2C — V-22C — V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2 x 2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



VIEWMATIC

Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.



STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors [illustrated here with V-25C].

Write Dept. A83 for colorful illustrated literature.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

Viewlex INC.

35-01 QUEENS BOULEVARD
LONG ISLAND CITY 1, N. Y.

SIGHT & SOUND

BRIEFS ON AUDIO-VISUALS

\$30,000 Foundation Grant to Finance Nurse Recruiting Film

♦ THE NATIONAL ASSOCIATION FOR PRACTICAL EDUCATION inaugurated last month its annual appeal for funds to carry on its varied activities designed to promote schools of practical nursing throughout the country.

To stimulate the recruitment of students for the 290 approved schools of practical nursing in the United States, the Samuel H. Kress Foundation has made a grant of \$30,000 to the Association to finance the production of a documentary film.

"There has long been need for an informational film on this subject," said Hilda M. Torrop, Executive Director of the Association, in making the announcement of the Kress Foundation grant. "Heretofore there has been no motion picture available which dramatizes and interprets the field of practical nursing."

"We plan to produce a film which will indicate the rewarding career that is open to men and women, whether young or middle-aged, who undertake the study of practical nursing." This film will be offered to motion picture houses as well as for non-theatrical showing.

Reeves' Magna-Stripe Process Licensed for Cinemascope Use

♦ REEVES SOUNDRAFT CORP. announced last month that it had licensed 20th Century Fox Film Corporation to use Soundcraft's Magna-Stripe process in the production of stereophonic sound release prints made by Fox's new Cinemascope technique.

A Soundcraft stripping machine is now working full time at 20th Century Fox's Hollywood studios putting multiple stripes on four new Cinemascope releases.

According to Frank B. Rogers, Reeves Soundcraft vice-president, the Magna-Stripe process has become a most important factor in mixing, dubbing and editing. Most original sound on Hollywood lots, he said, is now recorded magnetically.

Mr. Rogers sees the day when magnetic systems will entirely supplant optical sound, from original recording to final release prints, in fact, he said, theatres all over the country are now converting to handle magnetic sound, and other major film producers are adopting the

Reeves Soundcraft system for stereophonic sound films.

N. Y. State CPA's Hear Talk on Film Production Accounting

♦ BEN DYER, New York motion picture consultant, recently spoke before a technical meeting of the New York State Society of Certified Public Accountants on "Commercial Motion Picture Production Accounting."

His paper distinguished commercial motion picture production from theatrical; outlined the operations common to all commercial producers; discussed estimating procedures, cost categories, contract terms, organization and degrees of vertical integration, scheduling and production control; and supplied information on commercial motion picture production of value to those responsible for the keeping, auditing or interpreting of the accounting records.

Department of Agriculture Offers List of Films Available for TV

♦ A complete list of United States Department of Agriculture films which may be used on television is now available on request. More than 50 films are included, at the present time, and as new films are completed they will be added.

The Department also announced that to help new films meet television time requirements, they will be designed to fit quarter and half-hour slots.

Requests for the present list should be addressed to the Motion Picture Service, U. S. Department of Agriculture, Washington 25, D. C.

Harry W. Lange Speaks to Safety Congress: "Pictures for Safety"

♦ Harry W. Lange, production manager of Sarra, Inc., film producers, spoke before the 41st National Safety Congress and Exposition in Chicago, October 22nd at the Conrad Hilton Hotel. His subject was "Making Pictures for Safety—Photography with a Purpose." The address was the second on this subject he has made before the safety group.

FOR SALE

Two 16mm Mitchell Cameras, new, with extra lenses, tripod, blimp, extra motor and other accessories. Each used less than an hour.

Write Box 53-7B

BUSINESS SCREEN MAGAZINE
7064 Sheridan Chicago 26

this man
is making a motion picture...

This man is making a motion picture... and the glass in his hand, sparkling and bright, will soon appear in a TRANSFILM production for business.

No, a clean glass won't make a motion picture great. Neither will a single camera angle... an ingenious lighting set-up... or a powerful line of script. But these things, taken into account in every foot of film, add up to a very big difference—the difference, in fact, between "make believe" and "make true."

Behind this glass and the hand that holds it is a Property Man. His job—to produce the million-and-one "props" that help make each Transfilm scene unmatched for accuracy and attendance to detail.

At TRANSFILM, better films for business are produced by men who demand perfection, of themselves, of each other, of everyone who participates in the making of a motion picture.

TRANSFILM
INCORPORATED

35 WEST 45TH STREET, NEW YORK 36, N. Y.

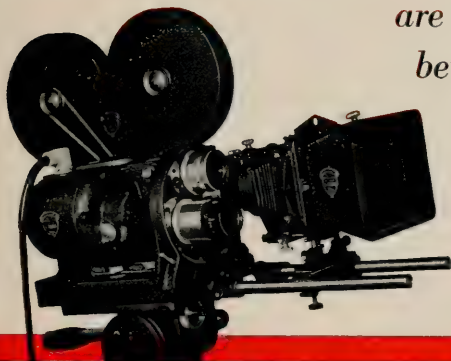
Judson 2-1400

IMPORTANT ANNOUNCEMENT

re: the *Mitchell*
16mm Professional Camera

IMMEDIATE SHIPMENTS

are currently
being made



...with this announcement

the Mitchell
Camera Corporation,
for the first time
in history,
now offers you
shipment of the
famed Mitchell 16mm
Professional Camera
on receipt
of your order.

THE CAMERA WITH A HERITAGE

There is no substitute for a heritage
of GREAT ENGINEERING. No 16mm motion picture camera
made anywhere in the world can match
the technical perfection which a Mitchell 16
brings to your film. Each 16mm camera has the same
supreme custom workmanship and Mitchell's
exclusive, positive operation that is today world-famous
... wherever truly professional films are made.



Mitchell Camera CORPORATION

646 West Harvard Street • Glendale 4, Calif. • Cable Address: "MITCAMCO"



85% of the professional motion pictures shown throughout the world are filmed with a Mitchell

NOW Synchronous RECORDING

with your present Tape Recorder!

Does your present tape recorder operate at 15 cps? Then add this compact, inexpensive unit and get lip-synchronous sound track recording "on location", using standard 1/4" tape and a minimum of equipment.

The Fairchild Model 141 generates control track for picture synchronous recording, "mixes" track simultaneously with program material at 30 db down. No interference with immediate playback. Effect substantial savings by using only the good "takes". Sound studios will process your tape and transfer to film, or you can play tape back in perfect synchronism with a Fairchild Pic-Sync Tape Recorder.

Fairchild Model 141
Control Track Generator
is compact, portable—
5 1/2" high, 11 3/4" wide,
11 3/4" deep; weight 10 3/4 lbs.
\$200 f.o.b. Whitestone, N. Y.

World's Finest Professional Tape Recorder—

FAIRCHILD Model 126



Fairchild Model 126
Professional Tape Recorder (left)
with patented Syncroll Drive
and Pic-Sync Attachment (above)
installed within console.

No other Tape Recorder offers all these EXCLUSIVE FEATURES!

- SYNCROLL DRIVE insures exactly synchronous tape speed, gives accurate program timing, on-pitch reproduction.
- PIC-SYNC ATTACHMENT (optional) corrects for tape stretch, shrinkage, provides absolute lip-synchronous timing.
- AUTOMATIC FRAMING CONTROL (with Pic-Sync) brings recorder into frame with projector or other equipment, regardless of difference in starting times.
- OVERSIZE CAPSTAN with 180° tape wrap eliminates slippage.
- HIGHEST SIGNAL-TO-NOISE Ratio of any tape recorder assures minimum distortion in recording and dubbing.

Write for illustrated literature and prices.
FAIRCHILD RECORDING EQUIPMENT

Eighth Ave., Whitestone, N. Y.

Air Power Through Public Understanding:

Predict Record 16mm-Video Audiences for "Flying With Arthur Godfrey"

★ *Flying with Arthur Godfrey*, a new 17-minute film produced by Jerry Fairbanks Productions for sponsors "Arthur Godfrey and Capt. Eddie Rickenbacker" (though it has been said that Eastern Air Lines, Inc. had a "most important" part in paying the bill), has been shown for the first time recently on several CBS-TV stations. Following completion of showings on the balance of the CBS network, it will be released for exhibition to clubs, schools, churches and business groups.

The new film has been designed to be principally an educational film on flight. Godfrey, who holds everything from cub to jet pilot certificates, is a commander in the U. S. Navy and has long followed flying as a passionate avocation.

Idea Credited to Arthur

According to Eastern Air Lines press statements, "It was Godfrey's idea to make a motion picture tracing the history of modern flight from the Wright Brothers' early experiments on through to today's supersonic jets. Being a long standing friend of Captain Eddie Rickenbacker, he asked for and was wholeheartedly granted, the full technical assistance of Eastern Air Lines in the making of this picture. He even prevailed upon Captain Rickenbacker to make an appearance in the film with him."

The theme of the picture points out the advantages and dependability of modern air transportation. Godfrey takes the audience with him into the flight deck of a new 13,000 Super-C Constellation for a

pilot's eye view, so to speak, on a flight from New York to Miami. The scientific and accurate means by which a modern superliner is flown are carefully and simply set out for all to see and understand.

An Adventure in Flight

Flying with Arthur Godfrey, for all of its educational and promotional aspects, is also entertainment.

The audience sees a supersonic dive, in a United States Air Force new F-94C Starfire all-weather interceptor, and hears the tremendous thunderclaps of sound as the barrier is broken, to be followed by the complete silence that envelopes one of these jets as it flies faster than the speed of sound. Another scene shows a plane flying straight up at the rate of 45,000 feet per minute, a direct perpendicular climb in a speed in excess of 510 miles per hour.

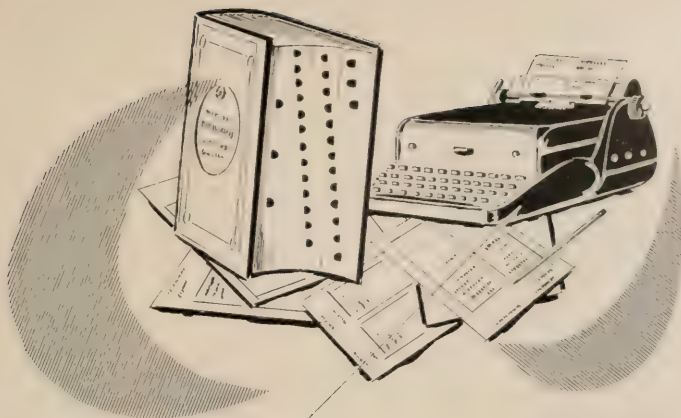
Organized groups wishing to see this film may get prints by writing to "Flying with Arthur Godfrey," Box 199, New York 46, N. Y.

Record Audience Predicted

♦ The strong personal following of Godfrey and his frequent references to the film on the air should prove potent factors in building a record audience for this remarkable picture. Far superior in its 16mm color version, *Flying With Arthur Godfrey* will have a first allotment of 500 prints available for these 16mm bookings. If proper dispersal of these prints is made to avoid shipping delays, there is no apparent end to their potentials.

FEATURED NARRATOR Godfrey, in his Eastern Airlines' uniform, greets Captain Rickenbacker shown below in his World War I fighter plane.





it's all in knowing
how
to pick them...

Only 1,000 or so words are needed for the narration and dialogue of the average twenty-minute motion picture. To a large degree, however, the effectiveness of that picture depends upon a script writer knowing how to pick those relatively few words from the 600,000 available to him in Webster's; depends upon his *imaginative* choice of words for their power to illuminate an idea, for their emotional impact, for their persuasiveness—for their ability to induce the mind and heart in a desired direction.

At Unifilms, the preparation of narration and dialogue scripts with *imaginative* qualities is *basic* . . . just as imaginative research and direction and the imaginative use of sound are basic. All these, brought into focus at Unifilms, create a production that is not just a motion picture, but a *moving* picture: a film-message that impels your viewers to positive action.

The cost? Well, imagination takes a hand here, too. For *original* production techniques devised by Unifilms have effected marked *savings* for our clients.

To learn more about Unifilms, make a date by telephone . . . *now!*

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we baby your film!

No tiny mortal ever received more sure, more tender handling than does your precious film as it passes thru all the phases of completion at TELEFILM Studio.

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At our Hollywood studio, you're assured of **undivided responsibility** on any or all of these processes while your film is being completed. Here, the new-born film knows parental care . . .

You will be pleased with the rapid, efficient quality of our work—from the high fidelity sound to the unsurpassed **color printing**.

Inquiries are invited. Cost estimates promptly returned.

TELEFILM is the cradle of the 16mm industry. The world's largest, best equipped, exclusive 16mm studio.

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INCORPORATED

Since 1938

"Telefilm makes better motion pictures"



*You Can't Bag a Bear
with a Beanshooter...*

And You Can't Hold An Audience With a Dim Picture

THIS MAN'S EQUIPMENT just isn't up to the job.

16MM FILM SHOWINGS — same story when your audience has to strain to see *clearly*. Your projection equipment supplier will confirm the fact that, for large auditorium showings, it's impossible to provide enough screen light with anything except the carbon arc — it can't be done!

JUST CONSIDER that the poor practice of inadequate projection lighting doesn't even offer a *false economy* — "National" carbon arcs are *economical* to operate and are *4 times brighter* than the next best light source!

MANY NEW-MODEL ARC LAMPS for 16mm projection are now available. See your supplier for a demonstration as soon as possible.



The term "National" is a registered trade-mark
of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N.Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg

The Premiere's Over...

now these 3 Safety Council films go to work!

At the National Safety Congress last month in Chicago, thousands of executives previewed the latest motion pictures* of the nearly 100 films produced by Sarra for the National Safety Council.

The subject of this series of 3 films is "Supervising for Safety," and it stars Jim Dexter as that demon supervisor, Gustave G. O'Grady.

From these lively and informative films, the audience took away a clear impression of how effectively these Sarra productions can help reduce accidents, improve working conditions and increase output.

Sarra's experience in the safety field is matched by equal experience and success in creating motion pictures and sound slide films for sales training, merchandising, product promotion, and public relations.

Let a Sarra representative tell you (no obligation of course) how our proven techniques can put your message across to the audience you wish to reach.

*Produced also as sound slide films



In this scene from "Fragile—Handle Feelings with Care," Supervisor O'Grady tells a worker he's moving her machine without explaining why, and she's upset. The film dramatizes the theme that a worker with a grievance is liable to accidents.



Supervisor O'Grady has been having too many accidents at the plant. In this episode he falls into the water after a series of camping trip mishaps which come from giving his wife confusing orders. From the film, "It's an Order".

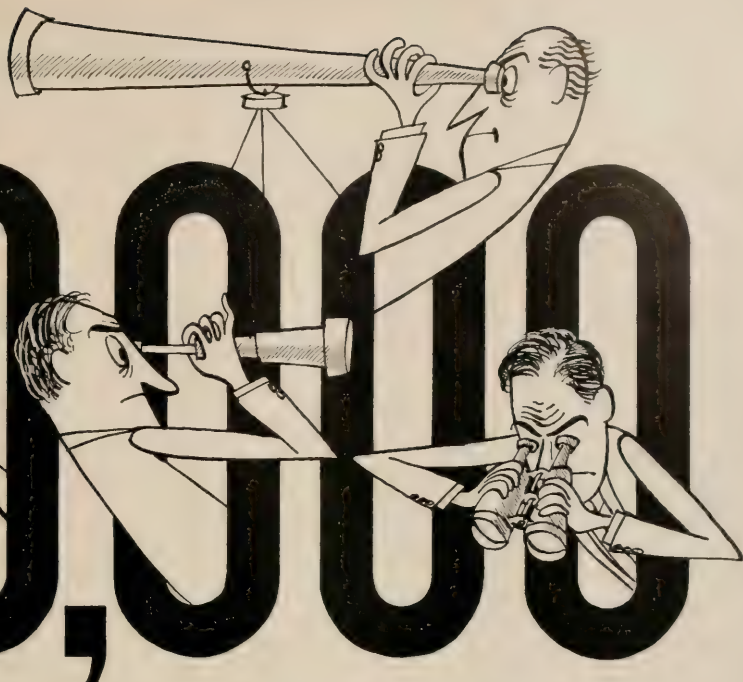


Human interest situations with different character types point up the moral that each worker is an individual and must be dealt with as such. The "Old-Timer" and Supervisor O'Grady figure in this episode from "Call 'Em on the Carpet".

SARRA INC. 

SPECIALISTS IN VISUAL SELLING
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

MOTION PICTURES • SOUND SLIDE FILMS • TV COMMERCIALS • PHOTOGRAPHIC ILLUSTRATIONS



SALES MANAGERS ARE LOOKING FOR YOU !

Today, 20,000 sales managers are looking for better ways to strengthen and train their far-flung sales forces and dealers.

Many of these sales managers may not know it yet, but they're looking for you—a sound slidefilm producer. Because they may not know that the best way to train a spread-out sales force is with a sound slidefilm. The potential is there. And the time was never better to turn that potential into profit!

Here's how you do it. Choose companies that depend upon salesmen for volume. Get in to see the sales manager.

Tell him your story—show him how he can use sound slidefilm to do an effective, economical job of training his salesmen and his dealers.

Naturally, for the audio part of your slidefilm, you'll want to specify RCA Victor slidefilm recordings. You know from your own experience that RCA Victor delivers the clearest, crispest sound attainable in slidefilm recordings. Use this point when you talk to your prospect; it can help you close the sale.

Remember—the market for sound slidefilm has never been better. Be sure you get your share!

Sales Managers need Sound Slidefilms for telling Salesmen and Dealers:

- how to get more display space
- how to develop local promotions
- how to use selling time more efficiently
- how a new product was developed
- how to localize national merchandising campaigns
- how product quality is controlled

and much more!

For full details on slidefilm recordings, contact office nearest you.

NEW YORK
630 Fifth Ave.
Dept. E-110
New York 20, N.Y.
JUdson 2-5011

CHICAGO
445 N. Lake Shore Dr.
Dept. E-110
Chicago 11, Ill.
WHitehall 4-3215

HOLLYWOOD
1016 N. Sycamore Ave.
Dept. E-110
Hollywood 38, Calif.
HILlside 5171

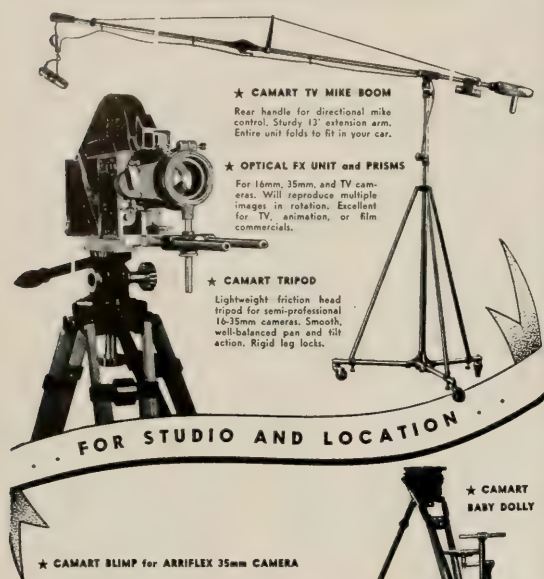


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RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION

CAMART PRODUCTS



*Above equipment
available for
immediate delivery*

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THE CAMERA • MART INC.
MOTION PICTURE AND TV PRODUCTION EQUIPMENT
1818 Broadway Phone: Circle 6-0930
NEW YORK 23, N. Y. Cable Address: CAMERAMART

Eight Business-Sponsored Pictures Win Awards at Kentuckiana Film Festival

TO THE GROWING LIST of civic film festivals held across the eastern half of the nation, the Kentuckiana Film Festival was added last year. The second annual judging of motion pictures and slidefilms under the auspices of this Louisville film council was held on September 23 when civic, educational and business leaders gathered in that city under the chairmanship of William Braasch.

59 motion pictures were screened in the eight subject categories designated for honors; 19 slidefilms were also accepted for judging in one all-inclusive group. Business-sponsored motion pictures won top awards in seven of the eight groups. Awards were presented at a concluding dinner event which featured an address by Harold Fischer, executive of the Comco Corporation, Chicago, who talked on stereo slide projection developments.

Sources of Winners Noted
Award-winning films at the Kentuckiana Festival are noted in each of their special classifications. For the benefit of readers who want to secure these films for screening, distribution sources are also provided, as well as reference data on recent BUSINESS SCREEN reviews.

The winners were as follows:
BUSINESS ECONOMICS: *Your Money Is What You Make It*, produced for the National Association of Manufacturers by Apex Film Corporation. (See BUSINESS SCREEN, Volume 13, Number 3.) Available from the NAM Motion Picture Dept., 14 W. 49th St., New York 20.

SALES PROMOTION & MARKETING: *Impulse Payoff*, produced for E. I. duPont de Nemours and Company by The Jam Handy Organization. Available to retailers and others interested in packaging from the sponsor, Wilmington, Del.

HUMAN RELATIONS: *Good Business* produced for The Champion Paper and Fibre Company by Wilding Picture Productions. (See BUSINESS SCREEN, Volume 14, Number 6.) Available on free loan through the 28 exchanges of Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York.

INDUSTRIAL SAFETY: *A Gray Day for O'Grady*, produced for the National Safety Council by Sarra, Inc. (See BUSINESS SCREEN, Volume 13, Number 3.) Available on rental

from the NSC Film Service, 425 N. Michigan Ave., Chicago.

MANAGEMENT TRAINING: *Methods Analysis*, sponsored by the McGraw-Hill Book Company. Available for print purchase or rental, write McGraw-Hill Text Film Dept., 330 W. 12nd St., New York 18.

HIGHWAY SAFETY: *Word of Honor*, produced for the Kaiser-Frazer Corporation by Vogue-Wright Studios. (See BUSINESS SCREEN, Volume 13, Number 4.) Available from Modern Talking Pictures.

VOCATIONAL TRAINING: *Tomorrow Meets Today*, produced for the Ford Motor Company by MPO Productions. Available on free loan from Ford film libraries at 15 E. 53rd St., New York 22; 16400 Michigan Ave., Dearborn, Mich.; and 1500 S. 26th St., Richmond, Cal.

ENTERTAINMENT: *Giant of the North*, produced for P. Lorillard and Company by Alan Shilin Productions. (See BUSINESS SCREEN, Volume 13, Number 2.) Available from the producer, 450 W. 56th St., New York 19.

SLIDEFILM: *Getting It Done*, sponsored by General Mills. Apply to the General Mills Film Library, 400 Second Ave., Minneapolis, Minn.

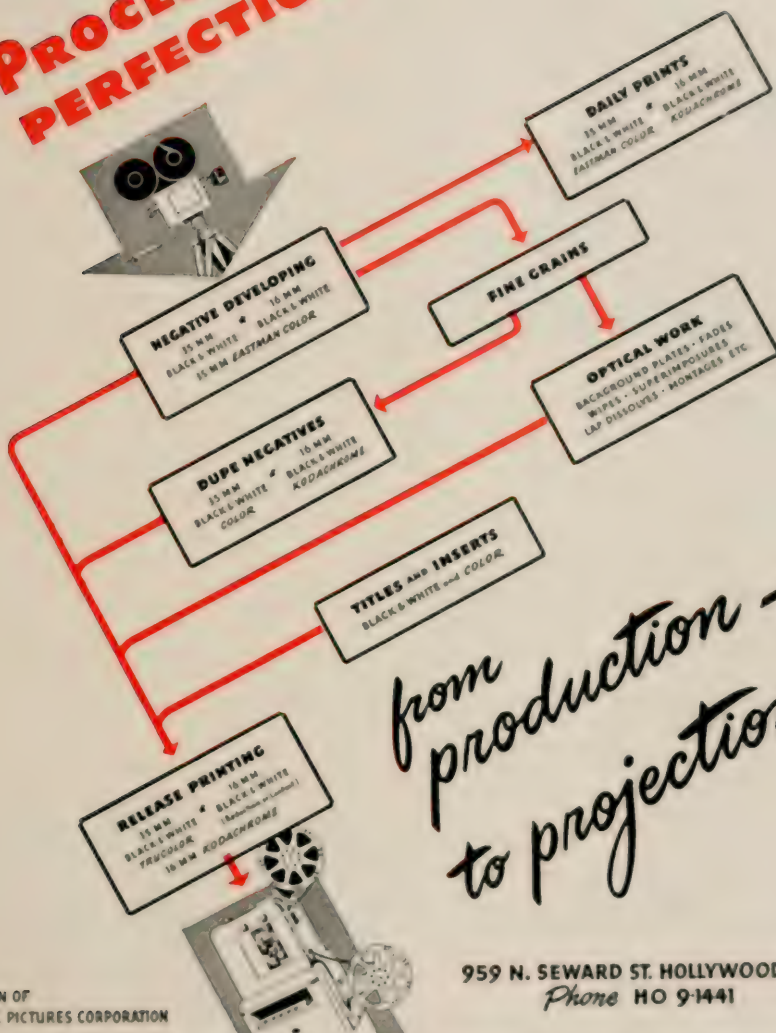
Fourth of '53 Festivals

The Kentucky event was the fourth civic event of its kind this year. Previous festivals in Boston, Cleveland (a pioneer) and Stamford, Conn. have encouraged considerable regional interest in sponsored films for community use as well as contributing to production standards.

Scene in "The Impulse Payoff"



PROCESSING PERFECTION



A DIVISION OF
REPUBLIC PICTURES CORPORATION

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Stop Men at work!

Stop . . . *creative men at work!*

Here is pre-production planning where progressive thought is transformed into a blue-print for successful film making.

At Louis W. Kellman Productions, you will find these partners in perfection ready to help you produce a motion picture of distinction . . . *regardless of your budget.*

Let us put our 30 years' experience to work for you . . . now!

Louis W. Kellman

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A DIVISION OF NEWS REEL LABORATORY

1729-31 Sansom Street • Philadelphia 3, Penna.

RITTENHOUSE 6-3892

JUDGE A PRODUCER BY THE COMPANIES HE KEEPS

Warner Award to Dr. Wetzel for Sound Engineering Contributions

♦ Two advances in magnetic recording processes which are expected to have widespread significance for the theatrical motion picture industry have been revealed by Dr. WILHELM W. WETZEL, technical director of the Magnetic Recording Division of MINNESOTA MINING AND MANUFACTURING COMPANY.

Dr. Wetzel was in New York to receive the Samuel L. Warner Memorial Award for the most outstanding work in the field of motion picture sound engineering from the Society of Motion Picture and Television Engineers at their convention October 5th through 9th at the Hotel Statler.

The award was presented to Dr. Wetzel in recognition of his noteworthy contributions to the development of excellent magnetic tapes and films. Magnetic recording is playing a major role in the motion picture industry and is considered the first major advance in sound since talking pictures began a quarter of a century ago.

The two new advances revealed by Dr. Wetzel are a new process for applying multiple magnetic sound tracks to 35mm film and a new long-life play-back head—soon to be available—for magnetic sound reproduction in motion picture theaters. Both developments are expected to be of particular advantage in the widespread use of stereophonic sound.

Broadcast Information Bureau Issues Directory of Free TV Films

♦ The Broadcast Information Bureau has issued its second DIRECTORY OF FREE TELEVISION FILMS. The 315-page book lists some 1700 titles of sponsored films which are available on loan to television stations. One section of the book lists all television markets by location and size, titles of all films available, alphabetically. The main part of the Directory lists films by subject matter and running time, categorizing each film as to sponsorship, color or b/w, year produced, leasing fee if any, clearance, shipping charges if any, market restrictions, restrictions on local sponsorship, requirements on broadcasting full credits with film, producer's credits and distributor's name and address. A third section lists the names and addresses of all sources of free films, giving the company name, telephone number, and name of manager of film distribution.

The Directory is an impressive compilation that should find much use in the industrial film field outside of the TV stations for which it is principally intended. The price is \$15 from the Broadcast Information Bureau, 535 Fifth Avenue, N.Y.

16mm Version of "Louisiana Story"

♦ The long-awaited 16mm release of ROBERT FLAHERTY's *Louisiana Story* has been acquired by CONTEMPORARY FILMS, 13 E. 37th St., New York City. The feature length film will be rented at \$50.

A SPECIALLY CONDUCTED DETROIT FACILITIES TOUR by Jamison Handy, president of The Jam Handy Organization, recently familiarized four visiting Naval Research officers with the facilities of the motion picture company. Left to right, below, are: Rear Admiral Calvin M. Bolster, USN, Chief of Naval Research; Mr. Handy; Captain Dundas P. Tucker, USN, C.O. Chicago, Branch officer, O.N.R.; Lt. Commander Elbert S. Churchill, USNR, Director Research Reserve Program, O.N.R., Washington; and Robert M. Van House, LCDR, USNR, C.O. Detroit Naval Research Reserve Unit.



Anyone Can Distribute Sponsored Films!

Yes, anyone can distribute sponsored films! All you need is a small office, some paper and basic supplies, the simplest kind of rewind and splicer (some programs have been known to operate without the splicer).

But suppose you want your distribution to be the best in every way—to match the quality of your products and the reputation of your company.

Suppose your distribution objectives included such important things as reaching only the audiences that benefit you most; keeping your prints always in tip-top condition; making the most of the available print supply; obtaining complete and accurate management reports; and, doing the most effective, most efficient job of sponsored film distribution that could be done.

In that case we think you would want your distribution to be the same as Modern distribution—and so you would need:

Audience Knowledge • You would want to know where the thousands of audiences for 16mm films are located, who is in charge of film programming, what the interests of those audiences are. You would have to do constant research to locate the thousands of new audiences that are added each year.

Addressing Facilities • Once collected, your audience knowledge would have to be recorded on addressograph or similar plates so that you would have the facility for using this information. And you would have to have the capacity to expand this file by 15 or 20 thousand audiences each year to keep up with the growing market for your films.

Promotion Knowledge • You would have to know the best times of the year to promote the use of your films and how to design and write your promotion to appeal to the people you want to have see your film. If you were big enough (as Modern is) you could have a full time staff working on advertising and promotion alone.

Audience Confidence • This is a tougher thing—an intangible—that you might have to build up over many years. It results when your audiences have actually learned by experience that you are a reliable and convenient supplier of sponsored films. In many school systems, to gain this, you might have to make personal visits to supervisors and administrators and you will always have to work cooperatively with all educators and all audiences.

Film Exchanges • For audience convenience and to make the most efficient use of your print inventory, you would need a de-

centralized network of film exchanges. These exchanges would have to be strategically located in major cities and should be placed at addresses in those cities that are easily accessible. A good store-front premise would be a definite plus value for you. *We have found that 28 such exchanges constitute the most efficient network.*

Personnel • To staff your 28 exchanges you would need capable people specially trained in the problems of sponsored film distribution. These people would truly have to be specialists because you would learn that the job of distribution of sponsored films cannot be mixed successfully with the jobs of distributing rental films or equipment or any other job.

Equipment • To give your people the right tools to work with, you'd need the best of office equipment and you would find (as we have) that special items like electric typewriters would increase their efficiency. Your films, if they are to be kept in the best possible condition, demand professional film room equipment which, of course, would include electronic film inspection machines. This equipment would be a good investment because you would protect the money you have spent for prints.

Management Reports • If you want to keep management fully informed about the results of your distribution effort, you would want the facility that is only provided by IBM key punch and tabulating machines. They will enable you to prepare regular reports of results by state, type of audience, marketing areas, and other vital information.

Administration • To manage effectively all of these activities and plan for future growth and development you would require capable administrators who have had many years of experience in sponsored film distribution and who can devote every minute of their time to your objectives.

This isn't all but it will give you some idea of what is involved in this business of distribution of sponsored films IF you expect your distribution to be the best in every way. You can readily see that this is a full-time job for a lot of people.

The point is this . . . Modern has this know-how, these facilities, and capable personnel NOW. And Modern has the experience—23 years of it—devoted exclusively to the distribution objectives of 150 major sponsors of public relations films.

Why be satisfied with less than the best, when the best costs no more . . . and often costs less! Phone or write any of the offices listed below.

MODERN
TALKING
PICTURE
SERVICE

NEW YORK: 45 Rockefeller Plaza • JUDson 6-3830

PHILADELPHIA: 243 South Broad Street • KINGSley 5-2500

CHICAGO: 140 East Ontario Street • DELaware 7-3252

LOS ANGELES: 612 South Flower Street • MADison 9-2121

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Come, drop in and discover something
brand new, something to relieve
your production worries . . .

OPTICALS IN 35MM E.K. NEGATIVE

POSITIVE COLOR. Yes, all optical

effects, dissolves, wipes, fades,

superimposed color titles, and matte shots,

or your own special

brand of transition.

This of course, plus
16mm and 35mm opticals,
in black and white
or color and a most complete
animation, art and title
department. So, drop
in and talk it over,
anytime.

cineffects inc.

115 W. 45 ST., NEW YORK, N. Y.

CU-60951

Send for our brochure showing
how Cineffects multi-faceted services can help your production.

Du Pont Film Pays Tribute to Work of Science Teacher

★ Produced for first presentation on Du Pont's "Cavalcade of America" TV program is *And to Fame Unknown*, new documentary tribute to the high school science teacher, scheduled for later release in 16mm for free loan.

* * *

WITV Appoints Film Director

♦ TELEVISION STATION WITV, in Fort Lauderdale, Florida, has announced the appointment of STANLEY HESS as film director in charge of all film buying, screening, and projection for the station.

Mr. Hess' duties will include setting up complete production facilities for television films. The station will not only produce local material and commercial strips, but will create films for national syndication.

Hess began his career in film work at the age of 10 months as a child actor in Hollywood under the tutelage of David Griffith. He was also in Hal Roach comedies.

He was formerly program director for station WICU in Erie, Pennsylvania, and for the past four years has been guiding many popular Pittsburgh television programs.

Hess' appointment was made in preparation for WITV's first telecast, scheduled for late November. The station will be the second to serve the Greater Miami area and is assigned channel 17.

Film Shipping Stamp Offer

♦ An important detail in the preparation of film and other visual material shipments, if the new postal savings are to be realized, is a regulation requiring the shipment to be stamped with two new indicia stamps. FilmKare Products Company, 446 West 43rd st., New York 36, N. Y., are offering these rubber stamps, with a free copy of the postal regulations sections pertaining for \$2.00, plus postage.

Am. Hospital Association Nods to Closed Circuit Television

♦ When the visiting doctors leaned back in their balcony easy chairs and enjoyed an operating surgeon's eye view of the proceedings on Polk Hall stage during the recent National Convention of the American Hospital Association, closed circuit television had won a new audience.

This year's convention was the first time the Association had elected to use the cathode tube seeing-aid and its introduction was to have been minimal. "The closed circuit was planned originally for only two of the main sessions, but the innovation proved so successful that it was extended to provide viewing of all the main events," said Don Courtleigh, president of Western Empire Distributors, Inc., Sylvania Television distributors in San Francisco.

Big-screen receivers installed in the balconies by the firm afforded distant viewers a close-up.

PURCHASER OF THE TWO MILLIONTH SHARE issued by the Television Electronics Fund was William Miesegaes (left above), president of Transfilm, Incorporated, New York. In receiving the stock from George Washburn, investment banker (right) and Carel van Heukelom, representing the Fund (center), Mr. Miesegaes stressed the importance of electronics and urged greater participation by film and tv. industries in electronic development which it finances.





Announcing...

**THE OPENING OF A
NEW YORK OFFICE
TO SERVE YOU BETTER**

Our many customers in the East are invited to call Mr. Paul Sparre, our New York representative, for service or information on Houston-Fearless television and motion picture equipment.

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**AN ADDED FEATURE
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Up-to-the-minute advances in motion picture techniques demand radical innovations in projection equipment ... Movielab's new preview theatre brings TO THE EAST the ultimate in theatre projection.

- Three dimensional projection
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619 West 54th Street, New York 19, N. Y. JUdson 6-0360



SIGHT AND SOUND

**Fourth Art Directors' Award
to Sarra for TV Commercials**

Sarra, Inc., film producers, has received its fourth advertising award of the year for excellence in TV film commercials.

The award was announced at the 1953 Annual Dinner of the Art Director's Club of Chicago, held in the Red Lacquer Room of the Palmer House, November 11, 1953.

Presentation of the award was made in connection with the club's 21st Annual Exhibition of Advertising and Editorial Art for work produced between September 15, 1952 and September 15, 1953.

Sarra received a Medal Award for a 60-second film commercial produced for the Pet Milk Company, St. Louis, Missouri. It was produced through the Gardner Advertising Co.

The film—done entirely in stop motion—was top winner in the Special Effects division of television commercials. It opens with a chair "pulling itself" up to a table—then a cup fills "magically" with coffee, topped by the sponsor's product, Pet Milk. Throughout the unique filling and drinking scenes, no human actors appear. The audience can "put itself" into each scene, because of the unusual stop motion technique employed.

The three other advertising awards received by Sarra, Inc. were presented earlier this year by the Chicago Federated Advertising Club. Their presentation marked the fourth straight year that Sarra-produced commercials had been singled out for top CFAC honors.

Top CFAC honors were also won by Sarra, Inc. in 1952, 1951, and 1950 for TV film commercials.

**Kellman Addresses Philadelphia
Society of Motion Picture Arts**

♦ Guest speaker at Philadelphia's SOCIETY OF MOTION PICTURE ARTS' fall meeting was LOUIS W. KELLMAN, president and executive producer of that city's LOUIS W. KELLMAN PRODUCTIONS, a division of News Reel Laboratory.

Stressing the importance of progressive pre-production planning before undertaking a motion picture, Kellman drew on his own experience of 30 years, and went on to state, "Although budget is a prime factor toward the dimension of a production, conviction and true value can be incorporated into a truly worthwhile production, regardless of a client's budget. That is, if the

producer has a thorough understanding beforehand of exactly what the film should accomplish. This, plus the creative and technical resources to transfer this thought and knowledge into film reality."

**Future Farmers' 25th Anniversary
Film to Owen Murphy Productions**

♦ OWEN MURPHY PRODUCTIONS, of New York, has been engaged by the FIRESTONE TIRE AND RUBBER COMPANY to produce a film featuring the 25th Anniversary of the Future Farmers of America.

The FFA held their 25th Annual Convention in Kansas City during the week of October 11th. Spectacular pageants and ceremonies marked the week-long sessions climaxed by the address of President Eisenhower on the evening of October 15th.

The Firestone Company is planning an extensive distribution of the film which will be made available to agricultural schools and farm affiliates throughout the country.

**AnSCO Shopping for Ad Photos:
Wants Black-White and Color**

♦ Free-lancers and pro-minded amateurs are advised of an alert from AnSCO. The film manufacturer is interested in buying black-and-white photographs and color transparencies for advertising use. Prices paid for possession and exclusive advertising rights to negatives or transparencies will vary, depending on their value to AnSCO. Model releases must be available for all identifiable people.

AnSCO's advertising department likes pictures of people, particularly young people. Whether the subject is posed or unposed, photographers are cautioned to convey a candid quality of such studies as children with animals, parent with baby, teenage capers, sport movement. Look for human interest, action, poster value. Tell a story.

Wanted for reproduction, images should be as large as possible in the picture area. Negative size for black-and-white should be 2 1/4 by 2 1/4 inches or larger. Color transparencies should be no smaller than 2 1/4 by 2 1/4 inches. All pictures must be made on AnSCO film. In case of black-and-white, unmounted prints not larger than 8 inches by 10 inches are adequate for preliminary viewing. Color work must be submitted in original transparency form, not color prints. Send the pictures to: Advertising Department, AnSCO, Binghamton, N. Y.

BUYERS READ BUSINESS SCREEN

How to crack a "HARD" nut



Your "HARD" film problems in public or employee relations, advertising, sales promotion, and education can be solved by our organization. We maintain a permanent staff of outstanding professional writers, directors, artists, and technicians to produce top quality animation and live action pictures at competitive prices for many of America's leading industries.

John Sutherland Productions, Inc.

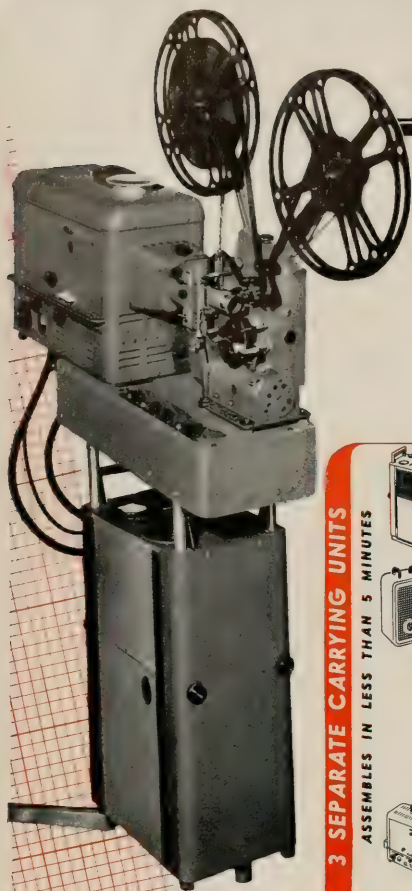
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THE NEW VICTOR 1600* ARC 16 MM SOUND PROJECTOR



3 SEPARATE CARRYING UNITS
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1 RECTIFIER—This is the power house for the complete unit. Convenient, illuminated, top-mounted controls include: line voltmeter with voltage selector for maximum operating efficiency at prevailing voltage; overload protection circuit-breaker switch; 8 position output tap to supply proper current to lamp. Swing-out legs with floor levelers provide a firm base yet assure quick set-up on uneven floors.



2 BASS-REFLEX SPEAKER—BR12, 12" speaker with Alnico V magnet encased in beautiful Sage-Green non-suff vinyl cabinet. Also serves as carrying case for:

AMPLIFIER—25 watts output with less than 2% harmonic distortion. Grouped top-mounted controls include: Amplifier "on-off" switch; separate exciter lamp "on-off" switch; individual tone and volume controls; phono input; mic input with volume control.

PROJECTOR UNIT—Retains all the Victor film safety features; safety film trips, swing-out lens, stationary sound drum, undercut film channel. New features include: cool aperture—cool as an incandescent projector's, flat-field projection lens; dual operation provision with electrical changeover.

ACCESSORIES—1600 foot reel, 100 ft. speaker cord, power cord, 25 pairs carbons, keyed plugs on rectifier, amplifier, lamphouse cords . . . insurance against improper connections.



3 LAMPHOUSE—One set of carbons operating at 30 amps provides a full 57-minute show. Safety mercury switch affords automatic cut-off when lamphouse door is opened. Motor driven carbons assure constant illumination on the screen.

Complete unit packs comfortably in the back seat of an automobile for transportation. You can take it with you. Combined weight of these three easy to carry units is only 207 pounds.

FREE 16-PAGE FOLDER—Ask your local Victor distributor or write today.

*** 1600 Lumens**

on your screen gives your pictures the cleanness and sharpness you want. A 57-minute show with one pair of carbons at 30 amperes.



**VICTOR
ANIMATOGRAPH CORPORATION**

DEPT. BS-10 • DAVENPORT, IOWA

Branch Offices in New York and Chicago

QUALITY MOTION PICTURE EQUIPMENT SINCE 1910

THE BUSINESS EXECUTIVE'S GUIDE TO AUDIO AND VISUAL PRESENTATIONS

♦ U. S. and Canadian business, large and small, turns to the pages of BUSINESS SCREEN MAGAZINE, for accurate and informative data on all modern forms of audio and visual communication. More

pages of features, news, equipment data and case histories in every issue . . . more advertising of products and service. That's why the buyers look to BUSINESS SCREEN as their preferred market place.

Stanley Neal, Founder of Film Firm, Dies Suddenly in Chicago

♦ STANLEY NEAL, founder of STANLEY NEAL PRODUCTIONS, INC., died suddenly in Chicago's Blackstone Hotel in mid-October. Production programs and overall company policy will continue in the pattern he established, according to DONALD J. LANE, who succeeds Mr. Neal as president of the national commercial film producing organization. Films in current preparation will go into production on schedule, he said.

Charles W. Cromer, Mr. Neal's assistant for the past five years, has been elected executive vice-president. The sales, creative and production staffs remain unchanged. The company, which produces motion pictures for public relations, commercial and television purposes, will continue to maintain headquarters at 45 Rockefeller Plaza, New York, as well as sales and production offices in Chicago and Hollywood.

Robert Flaherty Foundation to Promote International Films

♦ THE ROBERT FLAHERTY FOUNDATION, INC. was established last month to distribute motion pictures that will increase international understanding. The Foundation will make its headquarters in the Museum of Modern Art, 21 West 53rd St., New York, and will be headed by Mrs. Flaherty, widow of the noted documentarian who died in 1951.

Assisting Mrs. Flaherty in the new organization are Richard Griffith, director of the Museum of Modern Art Film Library; David Flaherty, who will be secretary of the Foundation; Jean Benoit-Levy, chief of the United Nations film board; and others. The Foundation will undertake to help finance "promising" films with regional back-grounds.

Jersey City Showroom Features Model Chevrolet Dealer Theatre

♦ A Jersey City automobile dealer, the A. C. Chevrolet Company, which is opening a new building in December, will feature a completely equipped motion picture theatre with a seating capacity of 40.

According to Lawrence Ambrosio, president of A. C., this unusual facility will be made available to customers and friends of the firm at any time for special showings of Chevrolet, General Motors or other films. A. C. expects to have GM films on hand at all times for showing to interested customers and will probably use the theatre for sales and maintenance training programs for its own employees.

**GROWTH OF THE INDIVIDUAL IS OUR YARDSTICK
FOR EFFECTIVE COMMUNICATION**

IN

developing employee job attitude

developing progressive supervision

developing sound sales philosophy

We have been applying this yardstick to motion picture
and related media programs we produce
for our accounts.



HENRY STRAUSS & CO., INC.

668 FIFTH AVENUE • NEW YORK 19 • NEW YORK
PLAZA 1-3290

Farm Pictures by Audio

"PROGRESS IN PRODUCTS"

22 mins.
The facts about Modern Margarine's food value, ingredients, manufacture and many uses.

"JUST A FARMER"

25 mins.
A dramatized account of the varied skills possessed by the American farmer.

"OUR MILKY WAY"

10 mins.
One reel in Technicolor on the value and importance of milk in everyone's daily diet.

"THIS IS OUR LAND"

30 mins.
The importance of Soil Conservation, and how it affects the health and economic welfare of every citizen.

"PATTERN FOR PROGRESS"

28 mins.
The revolution in American agriculture through the introduction of mechanical power, told in color.

"YOUR APPLE ORCHARD"

18 mins.
In color, from winter preparation through apple blossom time, spraying and cultivating, to harvesting and marketing. Contains an animation sequence on pollination by bees.

"AT YOUR COMMAND"

30 mins.
A presentation of the services made available to American farmers since the founding of the Department of Agriculture.

"FIRST IN THE HEARTS OF FARMERS"

22 mins.
"ANOTHER FIRST FOR MR. WASHINGTON"
The story of plant foods and land management woven around some of the agricultural experiences of George Washington.

"MASTERS OF THE SOIL"

20 mins.
A film story covering some of the many research accomplishments of American farmers.

"TWIN-POWER"

10 mins.
A sales training film on the features of the new M-H tractor.

"WAR ON WEAR"

30 mins.
An instructional film for farmers on the importance of lubrication and maintenance of farm machinery.

"THE CHICKEN OF TOMORROW"

18 mins.
In color, describes the efforts to breed a better meat fowl. Contains an unusual sequence on the growth of a chicken embryo.

"IT'S UP TO YOU"

20 mins.
Tractor maintenance and correct servicing procedure with trouble-shooting sequences presented in animated drawings.

"YOUR FARM WORKSHOP"

18 mins.
In color, shows need for good workshop on modern mechanized farm.

"MAGIC IN AGRICULTURE"

30 mins.
Farm Chemurgy and its importance to industry and agriculture.

"OLD MACDONALD HAD A FARM"

30 mins.
A story treatment which demonstrates for farm audiences a variety of new and additional tractor uses which can replace in part the shortage of man-power on the farm.

NEW FILMS
AUDIO PRODUCTIONS, INC.

Send for

"A FEW FACTS ABOUT AUDIO"

AUDIO PRODUCTIONS, INC.
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

COLOR TELEVISION is not very far around that proverbial corner! The compatible all-electronic system, having proven its case to the National Television System Committee and to the industry itself, awaits only the anticipated early o.k. of the FCC before it breaks "wide open." Like Aladdin's wonderful Genie, the prospect of color is viewed by advertisers and producers with eager anticipation of film production opportunities beyond description; the reactions of the receiver makers with a current two million set inventory of black and white equipment are somewhat less favorable.

The Genie is as unpredictable as Aladdin's original friend. There were early rumblings from the network's color "experts" that present-day color prints were obsolete for the new dot-pattern projection; but color slides and color motion pictures are being projected in current tests and color film projection was listed on the bill of equipment particulars offered by RCA. Color tests were being made for anticipated color commercials and at least one firm of industrial designers is telling sponsors how to improve their packages for color t.v.

Tube Research May Lower Cost

When will it all begin? FCC approval must be followed by the appearance of color receivers from one or more of the 13 manufacturers whose models were used in a recent New York demonstration for members of the FCC. The anticipated 14" color sets were supposed to sell for \$1,000, mostly because of the very expensive tube. But rumors are around that the CBS Colorotron tube can be produced for only 50c more than a black and white tube now costs. The other "unknown quantity" is the Lawrence tube with its very expensive components.

Best bet of all was the eager U. S. consumer who has always shown his willingness to part with an extra dollar when it put him ahead of the Joneses and meant as much to his family's entertainment. Easing installment terms for early 1954 made the viewer's investment look pretty cheap for the kind of remarkable quality NBC has demonstrated in its colorcast of *Carmen* and in the recent closed-circuit, coast-to-coast which brought New York's color show to the eyes and ears of Hollywood movie magnates. *Dragnet* was already shooting its films in color so Friday's corpse-clues can be shown in their true-green shade.

Slash Prices on Black-White Sets

Tip-off on what big business thinks of color's chances came on November 10 when Westinghouse cut prices from \$80 to \$200 on six of its current t.v. models to help its dealers and distributors over "this difficult year-end selling period." Magnavox was meanwhile full-paging its prospects with this headline "Are You Waiting for Color Television?" Text of the "don't wait" plea was that color TV sets cannot be expected until the end of 1954, would have small screens (14") and a \$1,000 price tag. But in Oklahoma City, station WKY-TV advertised that it would be first U. S. station, outside the networks, to carry color.

What all this was doing to black and white set sales was truly nobody's business but the downcast dealers and distributors affected. This despite the fact that colorcasts will be fully com-

BUSINESS SCREEN

Color Television Ahead!

SKILL AND EXPERIENCE OF BUSINESS FILM PRODUCERS IN READINESS

patible—and their monochrome dot-pattern images look very good on present black and white receivers. In the good old American tradition of competitive enterprise, a far better prediction might be that color receivers will be marketed in early 1954 and that prices could spiral downward just as fast as competition makes them go.

Good Color Needed to Sell Products

All this was merely prologue to the *real performance*: the certain benefits and interest of color to the advertiser; the value of present color film inventories now held by wise sponsors; the excellence of today's color processes (as they near more uniform control through lab experience); and the tremendous reservoir of experience and facilities which business film producers possess for the color era they are destined to serve.

Color will serve the television industry well in at least one other important way: it should shelve the hapless semi-professionals who have set up shop as "producers" of television commercials. It takes a lot of *good equipment, plenty of light, color know-how and film sense* to meet the full requirements of color film production. Anything that raises the price of telecasting itself (as color

will surely do) makes it advisable for the advertiser to put on a truly *professional* show.

The case for color television is continued, of necessity, as the FCC ponders its approval. But there is no practical reason for further delay, technically and economically, while advertisers and producers evaluate their color television future in terms of color for a tomorrow that may be already dawning.

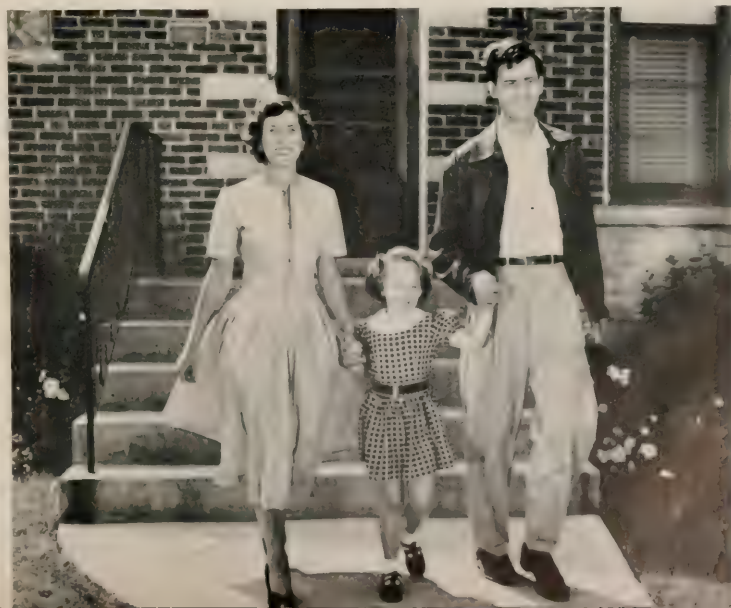
That future does not spell the doom of monochrome. There is little need for color in many kinds of films; black and white may well be a real relief when the myriads of colorcasts pour from networks and local stations.

More Editorial Color Here in '54

But this magazine recognizes an *imminent probability*. Color must enter our pages in editorial and advertising content as never before and we are preparing for it, despite the economic problems involved. We have long believed in that need—for an industry which delivers the finest color now seen on the nation's screens—including the entertainment film industry's best efforts.

Color in 16mm nontheatrical showings also full-
(CONTINUED ON THE FOLLOWING PAGE)

THOUSANDS OF CHICAGO PLANT AND OFFICE GROUPS have seen the current Community Fund motion picture "These Are Our Neighbors" which features the typical family group pictured below in a scene from this 14-minute Wilding Picture production. This stirring documentary film, which shows Community Fund dollars at work, was directed by Kirby Grant.



EDITORIAL VIEWS AND PREVIEWS:

(CONTINUED FROM PRECEDING PAGE)

fills its own costs and values, in whatever dimension it is shown. The pre-eminence of such current films as *Man With a Thousand Hands*, *American Harvest*, *Out of the North*, *Decision for Chemistry*, *The New Paul Bunyan*, and similar films will not be denied. Soon these and other color films will command a new and larger audience via colorcasting! Even the first phase of experimental showings will reach millions in showrooms, lobbies, restaurants and other places where color sets may soon be in use—maybe much sooner than anyone will now predict. ☐

Minneapolis Star & Tribune Color Film Tells Upper Midwest's Market Story

★ The 224-county market area which the Minneapolis Star and Tribune calls the Upper Midwest is the center of some vital developments, including the oil discoveries in North Dakota's Williston Basin (see page 39), taconite processing along the Lake Superior shore, the vast lignite fields in the Dakotas and the mammoth 15-billion dollar Missouri Basin project.

To bring this story of the market and of the Cowles-paper's preeminence in it, a 26-minute color motion picture *New Wealth in the Land of Hiawatha* is being shown to invited groups of businessmen. Cedric Adams, columnist and newscaster, is the narrator who takes the viewer on a pictorial tour through some of the sprawling 240,000 square mile area.

Following these special metropolitan showings, booking arrangements will be made for free loan of prints to service clubs, schools and civic groups in the area by Otto A. Silha, promotion director, Minneapolis Star and Tribune, Minneapolis 15. ☐

National Audio-Visual Convention Moves to Chicago's Hotel Hilton in August '54

★ Final dates for the 1954 National Audio-Visual Convention and Trade Show are being set for the first week in August. The big show moves to the world's biggest hotel, Chicago's Conrad Hilton Hotel where it will fill the Convention Hall and exhibit areas beginning about August 1st. Members of the Association's Advisory Committee held frequent meetings to avoid conflict with the impending state American Legion convention and to find the best possible air-conditioned facilities for the combined meetings of audio-visual equipment dealers, distributors and school and industrial film users. Expected dates for the 1954 convention will cover the period August 1-4 at the Hilton. ☐

National Society of Sales Training Execs to See Audio-Visual Demonstration Program

★ The annual meeting of the National Society of Sales Training Executives, scheduled for Chicago's Edgewater Beach Hotel on December 1, 2 and 3 will feature a special Audio-Visual Demonstration program arranged for Tuesday evening, December 1.

In addition to motion picture projection ideas, the sales training executives will see a demonstration of Pan-Screen, Vu-Graph and other visual techniques. Arrangements for the special event were made by O. H. Coelln, BUSINESS SCREEN publisher, at the special request of the NSSTE.

Better Understanding of American Business

U.S. CHAMBER OF COMMERCE PROMOTES FILM USE BY LOCAL GROUPS

THE CHAMBER OF COMMERCE of the United States is continuing to stress the use of 16 mm motion pictures to help develop a better understanding of the operation of business and the American competitive enterprise system. The National Chamber points out that there are many excellent films available—films that do a good job of explaining how our economic system operates.

To promote the use of good films, the National Chamber is screening and recommending for local use films that cover various phases of our economic system. Subject areas of these films include finance, distribution, communications, insurance, transportation, labor-management relations, research, manufacturing, education and agriculture. These films are recommended in a new film discussion meeting service which is being offered by the National Chamber and is entitled "Films to Explain American Business."

This program is designed to provide a continuing information service on exceptionally good films to industries, business firms, and civic, community, and business organizations. The National Chamber will furnish this information on a subscription basis (\$2.50 each) to local chambers of commerce, and they, in turn, will service interested groups in their area.

Each subscription includes:

1) A film-discussion handbook for organization leaders that gives detailed information on how to use films to explain the American business system. The handbook points out the value of using films as discussion starters, how to select the right film for the audience, and how to order films. It also contains a discussion leader's check-list of things to do at a film-discussion meeting. Other sections of the hand-

book cover the potential audience, suggested programs, and how to select the discussion leader.

2) A "starter set" of ten Discussion Leader's Guides—one for each of the first ten films selected. Each guide contains the following:

- film facts
- key economic points emphasized
- suggested discussion questions
- Capsule description of content
- purpose of film
- name of producer
- where to buy or borrow prints
- information on TV clearance
- intended audience
- suggested study materials

3) Additional Discussion Leader's Guides—along with a periodically revised index to the Guides. These will be produced during the coming year and mailed to subscribers to this service. Leader's Guides will be provided for new films that are of high quality, easily adaptable to film discussion meetings and are readily available for local use.

4) Three-ring loose-leaf notebook with index tabs—a convenient binder for the above materials.

Supplementing the film discussion meeting service will be a catalog listing approximately 70 films which can be used to explain the American business system. This catalog will be published in early 1954 and will contain information on those films which have been a) screened by the National Chamber and b) recommended for local use.

Additional information concerning this program can be obtained by writing to: Education Department, Chamber of Commerce of the United States, Washington, D. C. ☐

Discussion Leader's Guides Were Prepared for These Films

BACKFIRE: 15-minute film of the American Economic Foundation (Princeton).

BIG IDEA: 30-minute Swift & Co. picture (Wilding Pictures).*

FREEDOM AND POWER: 29-minute G-E. color film (Raphael G. Wolff) free loan.

GOING PLACES: 10-minute Harding College color film (John Sutherland).

INFLATION: 22-minute color film of 20th Century Fund and Encyclopaedia Britannica Films.

LEGEND OF DAN & GUS: 26-minute Columbia Gas System color film (Wilding).*

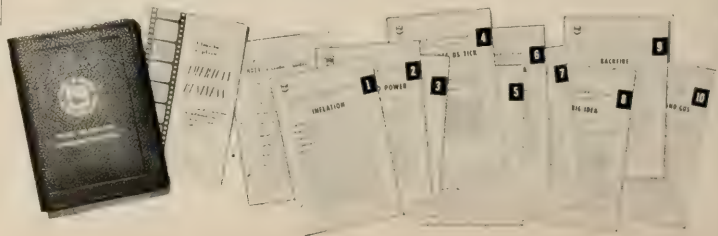
THE MAGIC KEY: 20-minute U. S. Chamber of Commerce color film (R. G. Wolff).

OPPORTUNITY. U.S.A.: 25-minute Investment Bankers Assn. film (Wilding).*

PRODUCTIVITY. KEY TO PLENTY: 20-minute film of 20th Century Fund & EB Films.

WHAT MAKES US TICK: 12-minute New York Stock Exchange color film (Sutherland).*

*distributed nationally on free loan from Modern Talking Picture Service, other films on free loan or rental basis from sources noted above.



THE U.S. OIL INDUSTRY has set a notable example for a large part of American business in the thorough, complete and interesting way it has explained the complex facts of its operations and shared its past history and future aspirations with the public and its employees. The enlightened public relations of the oil business and of its major trade organization, the American Petroleum Institute, are best exemplified in the many and varied visual education programs they have made possible.

During this recent period of Oil Progress Week, which the industry now annually observes, the Editors of BUSINESS SCREEN initiated another in our broad series of industry audio-visual utilization surveys to review the motion pictures, slide-films and other visual aids created and distributed by the oil companies and their organizations. The returns and cooperation have gone beyond the numerous pages originally assigned for this single issue and will now be concluded in subsequent issues.

Part I of Oil Survey

In this first introductory report to business, an overview of the film program and most recent release of the American Petroleum Institute (*American Frontier*) are introduced. We pay a too-brief tribute to the tremendously useful and pioneer photographic library of the Standard Oil Company of New Jersey (see illustration above). This widely-used still picture service is emulated by the Cities Service Oil Company.

Because the Shell Film Library has brought together the finest documentary efforts of overseas sources and some of the best technical-informational films yet made in the U. S., we review both the films and the development of Shell's visual services in four consecutive pages. Brief, but meaningful reports on the

"AND THEN THERE WERE FOUR" carried the familiar symbol of the Flying Red Horse as it won national honors for traffic safety education within recent years (see article).



Oil and the Screen

BUSINESS SCREEN SURVEYS THE FILM PROGRAMS OF OIL COMPANIES
NOTABLE EXAMPLES OF THE BEST IN INDUSTRY PUBLIC RELATIONS

film programs of the Atlantic Refining Company, Phillips Petroleum Company, Mid-Continent Petroleum Corporation and the latest innovation devised for Cities Service (wide-screen) conclude this first series of pages.

As feature articles summarize the broader phases of oil company film programs, a detailed factual survey of personnel, facilities, numbers of films and prints in use, methods of distribution, etc. was also undertaken by the Editors. These facts will be reported in general totals as the report is concluded but first soundings are worth noting.

First of all, there is broad recognition of the value and special uses of the various audio-visual tools. Many companies use all the principal tools for their specific kinds of purposes: motion pictures, sound and silent slide-films; slides, opaque projection, overhead projection, tape recording, models and mockups all have their place.

These companies own considerable pools of projection equipment at headquarters and in branch of-

fice installations. Three of the first seven to reply maintained their own film departments. They also had large numbers of titles in circulation: 64, 108, 35, and 70 were examples of these figures. They were matched by print figures that read: 260, 602, 400, 5,500, 170 current prints in circulation.

Most oil company films were produced by commercial sources among the nation's leading business film producers, many of them in color. Several of the companies had films in distribution by commercial distributors; others, like Shell, Esso and Humble, maintained their own distribution facilities.

Public Relations Main Theme

The most general purpose for which films are employed is "public relations" but employee training, dealer training and safety education were close in the standings.

One interesting phenomenon of the oil industry is the distribution of general interest and sports films, purchased as ready-made subjects

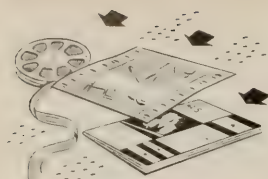
and distributed as a public service function to public groups.

These Pictures Made History

The sponsorship of Robert Flaherty's famed documentary *Louisiana Story* by the Standard Oil Company of New Jersey must stand as the "most idealistic" of oil company film ventures; but the public service contribution of such films as Sinclair's great farm safety picture, *Miracle in Paradise Valley* and General Petroleum's *And Then There Were Four*, in the field of urban traffic safety, confirms the high honors accorded both of these films in the National Safety Film Awards.

Several of the Shell films show the influence and creative skill inherent in the English documentary tradition: Cities Service has broken tradition just recently with a first "wide-screen" motion picture on its company operations (see page 15).

The Editors soon discovered that this current survey of oil industry
CONTINUED ON THE NEXT PAGE



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film programs had real meaning and plenty of depth. Obviously, a second (and perhaps) third installment of this report is on schedule. Subsequent pages will cover the fascinating story of Jack Gregory's Texaco sales program, the Sinclair story and

its now-legendary production of *Miracle in Paradise Valley* (the all-time farm safety film winner).

The Socony "loop film" technique is just one phase of that company's experienced use of visual training to be covered; one of the most fascinating of subsequent articles reveals that Standard Oil of Indiana featured the glamorous Mary Garden in a public relations film production of 1919 vintage; that Standard of Indiana also used World War I newsreels in that same period for its pioneer activity in this pace-setting field. Oil and films truly covers the broadest phases of industry and the screen.

"Photo by Standard Oil (N. J.)"

A Famed Photo Library Sets Industry Example

★ Back in 1912, officials of the Standard Oil Co. (N. J.) were shocked to read the results of a survey Elmo Roper had just made which showed that a lot of people thought the oil industry was not the citizen it ought to be. The survey also showed that "Standard Oil" to many people, connoted "the oil trust" and that all "Standard" companies were stewing in the same pot, just as they had been before their dissolution in 1911.

Determined to show the public that it had nothing to hide, and that it existed in the public benefit, Jersey Standard established a public relations department, under George Freyermuth, and set about demonstrating that the company actually lived in a goldfish bowl and wanted people to look.

This Guiding Philosophy

Jersey Standard's public relations department proposed that "if people saw enough movies, slidefilms, paintings and photographs of the petroleum industry and the men and women who produce oil—geologists, drillers, engineers, stevedores, clerks, etc.—they would begin to understand (and like) the oil industry, and, Standard Oil Co. (N. J.), too."

The company's premise has been carried out well enough that people are (as recent surveys have shown) beginning to like Jersey Standard quite a lot more. It has made a few slidefilms and a few films (notably Robert Flaherty's monumental *Louisiana Story*), but in recent years this activity has largely gone on the shelf, its place seemingly being taken by the extensive film activities of such subsidiaries as Esso and Humble. One part of the picture program that

has continued is the famed photographic library at the company's headquarters in New York. The photo library was designed as an "unposed and unretouched" photographic portrait of oil, and set up by Roy Stryker, who had been head of OWI's domestic photographic department and previously manager of the Farm Security Administration's group of photographers.

55,000 Negatives in Files

Jersey Standard's photographic library is a collection of 55,000 still photographs taken by some of the best photographers in the country. They portray the story of oil from exploration to the gasoline pump in a service station, and not only oil men and machinery in action, but the setting of the industry as well. It includes pictures of poor peons in Latin America, tombstones in New Orleans, cockfights and other scenes that seem to have little connection to oil.

This wonderful storehouse of photographs is open for the public to use, and thousands of pictures are used every year. They are given free to any magazine, newspaper or publishing house that wants to use them, as well as providing illustrations for Jersey Standard's 38 different company publications.

As in the case of its films, the company's photo library is now resting on its laurels, maintaining the basic collection but doing little to increase it beyond keeping it up to date. Nevertheless, Standard Oil Co. (N. J.) is rightly proud of its collection of photographs—probably the best industrial photographic collection in the world, and a model that has been widely copied by other companies.

The A. P. I. on the Screen

American Petroleum Institute Uses Film Medium to Inform the Public on Industry's Progress

★ The American Petroleum Institute, of which most companies in the oil industry are members, has had a great deal of success in presenting the story of petroleum through films. Since 1919, when the first annual film was made for the Oil Industry Information Committee of the API to be presented during Oil Progress Week, the Institute's films have managed to be continually interesting, diverse in character from year to year, and have been rewarded by big audiences and frequent citations from Film Festival Awards committees. Moreover, they have successfully shown facets of oil business in such light as to reflect a great deal of credit on the industry.

Key Function of "P.R."

The film program of the OIIC has now grown to the point where it is an important part of the API's public relations program. Informed industry sources conservatively estimate that over \$250,000 will be expended for films in 1954. The original sparkplug of API films during the first four years of the program was Philip C. Humphrey, then manager of the public relations department of The Texas Company and chairman of the OIIC motion picture sub-committee. Mr. Humphrey is now deputy-director of the API in charge of creative work. H. L. Curtis, of Shell Oil Company, is the current chairman of the sub-committee for 1953.

With top-notch films to show, the API has naturally amassed some big

audience totals. A theatrical distribution started last January on two of the films, *24 Hours of Progress* and *Man on the Land*, reached some seven million people by midyear, with an equal number expected during the second half of 1953. This audience was obtained, by the way, at a cost of \$.006 per viewer, which, under any media standards, is a remarkably low price for 10 minutes of undivided attention, or for any attention, for that matter. In addition to theatrical distribution, API films were shown on well over a hundred TV stations and to tens of thousands of non-theatrical audiences.

16mm showings have, in the past, been handled exclusively by 14 district offices of the OIIC, and by the 20,000, or so, working members of the API, who go right down to the community level. Following a test made for two months this year in Ohio and Illinois with non-theatrical distribution by Modern Talking Picture Service (which also handles API's theatrical distribution), it was discovered that commercial distribution strongly supplemented but did not conflict with the OIIC's own system of reaching audiences. It is now expected that Modern will handle API films on a national basis in 1954 in order to reach wider audiences and step up distribution in the periods after the Oil Progress Week peak.

Not a little of the success of API's film program is due to Film Coun-

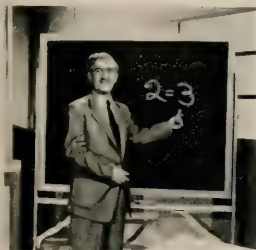
QUESTIONS AND ANSWERS about the oil industry's basic operations were handled in this A.P.I. panel presentation film.



selors, Inc., which has supervised—as a functioning “film department” for the API—the project almost since its inception about five years ago. Will A. Parker, president of Film Counselors, went into some of the thinking that typifies an API film project, recently, speaking before a meeting of the Public Relations Society of America, in New York:

Objectives Set Up First

“Before any writing or production is started, we first draw up several objectives which are to be met by the film. These objectives are synthesized from the public relations platform of the Oil Industry Information Committee. The importance of these objectives cannot be over-emphasized; everything that is to be shown on the screen, every word that is to be spoken, every cinematic device that is to be used will have to further those objectives. For no matter how interesting or beautiful a picture may be from an aesthetic standpoint, a public relations film



“2 EQUALS 3” shows how two gallons of today’s gasoline does work of three produced in 1925.

is still a business investment and unless it is prepared and produced to meet and fulfill specific objectives, it cannot be considered a sound investment.”

Despite Mr. Parker’s—and the sub-committee’s—emphasis upon “business first,” it hasn’t seemed to have detracted a whit from any of the films’ aesthetic values. *Man on the Land*, for instance, the 1952 Oil Progress Week film, won a Freedom’s Foundation Award, was shown at the Edinburgh Film Festival and just recently won a prize as Outstanding General Public Interest Film at the Venice International Film Festival.

Praise for New Film

This year’s film, *American Frontier*, just released has been adjudged by as astute a critic as Cecile Starr of the *Saturday Review*, in these words: “The story is both credible



“Man on the Land” draws a colorful picture of oil’s progress and contributions to living.

and honorable, the dialog is human and at times humorous, but best of all the people look and sound real . . . I do not think the oil industry could have hoped for a better film to tell its story.”

Brief Reviews of Eight Oil Information Films

The Last Ten Feet, 20 min., b/w, 1949. Documentary showing how petroleum is discovered, taken from the ground, refined, transported and delivered to the public.

24 Hours of Progress, 28 min., b/w, 1950. Tells the thousands of ways in which oil companies and oil men contribute to the progress, strength and security of the American people.

Farm Tractor Safety, 20 min., color, 1951. Demonstrates the “do’s” and “don’ts” of safe tractor operation.

Man on the Land, 11 min., color, 1951. Tells the story of man’s constant struggle for a higher standard of living—from the beginning of history to today’s modern farm home.

2 Equals 3, 14 min., b/w, 1951. Dr. Roy K. Marshall shows how two gallons of today’s gasoline do the work of three gallons produced in 1925.

On Your Toes, 13½ min., b/w, 1951. Slide-motion film made to inform oil industry employees on the industry’s ability to meet military and civilian defense requirements.

Crossroads, U.S.A., 25 min., b/w, 1952. Dramatic story that states the case for competitive, privately managed business in human terms.

American Frontier, 29 min., b/w, 1953. Story behind the discovery of oil in Williston Basin in North Dakota.

“American Frontier”

LATEST A.P.I. FILM TELLS WILLISTON BASIN STORY

Sponsor: The American Petroleum Institute.

Title: *American Frontier*. 29 min., b/w, produced by Affiliated Films, Inc., supervised by Film Counselors, Inc.

★ In April, 1951, Amerada Petroleum Corp. “brought in” a discovery oil well in the Williston Basin of North Dakota that touched off an oil boom that is still making vast changes in the bleak isolation of the north country farmlands. The American Petroleum Institute’s new Oil Progress Week film for 1953 documents this discovery and tells what happened to the oil men who unlocked the vast oil reserves, and to the people who are living through the revolutionary development of the area.

This Is “The Basin”

The film opens with scenes of the Williston Basin’s 10,000 square miles of enormous frozen silence, peopled by “lean men and lonely

women” in their plain, square farmhouses, and in their towns “with names as American as a banjo tune.” We see it through the eyes of Nils Halverson, wheat farmer and schoolteacher, who remembers the dust bowl era of the 1930’s and wonders what a boom prosperity will mean to his people.

The Order of Progress

First to arrive are the geologists and geophysical crews, probing the earth for possible oil-bearing formations. Next come the lease men from the different oil companies, bargaining with the farmers for the right to drill on their land. Finally, the production crew moves in. The scenes of these men struggling in the bitter cold and blinding snow to “bring in” their well—and their climatic moment of success—form the highlights of the film.

What happens, nowadays, when an oil boom strikes a small town (CONTINUED ON NEXT PAGE)

TO THIS BLEAK, SNOWBOUND LAND of the Williston Basin come the men who survey the untold economic future of its oil.



American Frontier:

(CONTINUED FROM PREVIOUS PAGE)
is faithfully recounted, with local residents and oil company officials cooperating to provide for vastly expanded housing, education and other facilities. Instead of the chaos of the old-time boom town, Williston today is a model of order and far-sighted civic planning. The discovery of oil has brought tremendous changes to the north country, but they are welcome ones. In the words of Nils Halverson: "I finally understood that oil will enrich the lives of hundreds of my neighbors who will never own a well or see a drop of petroleum. I finally know for sure that the coming of oil was good for all of us."

A Masterful Documentary

American Frontier was directed by a master of the documentary style, Willard Van Dyke, and photographed by a cameraman of the same school, Richard Leacock. Both are at their best, which is very, very good. Melvin Powell has composed an original musical score, performed by members of The New York Philharmonic-Symphony Orchestra under the direction of Alexander Smallens.

The film will be available from any office of the API's Oil Industry Information Committee for several months. It will later be handled, additionally, by a commercial distributor.

* * *

Deserving mention, in this concluding paragraph, is the complete catalog of oil industry films which the American Petroleum Institute has contributed as one of its typical and most useful services to the industry.

BELOW: WILLISTON RESIDENTS LEARN ABOUT OIL and its role in their future at a typical regional meeting scene in "American Frontier."



NILS HALVERSON, Williston farmer, is featured player in "American Frontier," new API film reviewed this month.

Mid-Continent on the Screen

★ Mid-Continent Petroleum Corporation, with general offices in Tulsa, Oklahoma, has 15 years experience in the use of motion picture media for public relations and to stimulate improved product knowledge and selling efforts in its dealer and sales organizations.

Outstanding in the Company's program is a current offering of 30-second film trailers to all D-X dealers for scheduling in local theatres. Produced and distributed by the Alexander Film Company of Colorado Springs, Colorado, the trailers are purchased direct by the dealers and carry their own imprint. Since production costs are absorbed by Mid-Continent, all the dealer must pay are charges made by the theatres.

Three series of 13 shorts are available, "Unusual Oil Industry Occupations," "D-X Parade of

Sports," and "Wild Animal Series." One-third of each playlet is devoted to a sale message, and Mid-Continent tells its dealers:

"... for less than one cent you can reach three prospects through D-X movies."

"Adventures of Rudy Crude"

The first sound, color 16mm film produced by D-X was *The Adventures of Rudy Crude* in 1946. It is about half animation, and tells the story of quality motor oils "from ground to car."

Other significant Mid-Continent films have been *Jewels of Progress*, the history of the Company, and *Conquest of the Hourglass*, about product performance in Ab Jenkins'

speed runs on Bonneville Flats. The above films as well as *Crossroads U.S.A.* and two O.I.C. titles are offered for general distribution by the Company direct. Only in one instance has a commercial distributor been used by D-X.

Ace in the Hole is the selling story of D-X Lubricating Gasoline made for the sales organization and dealers. Two slidefilms are also in current use to dramatize the importance of cleanliness and good business management in successful service station operation.

Use Both Slides and Films

Other uses of the audio-visual media by Mid-Continent have included the filming of special messages by key executives for showings at dealer and sales meetings, and the use of color slides and films to dramatize new products, special sales campaigns and advertising programs at Spring and Fall sales meetings.

D. C. Rogers, Advertising manager, is the executive in charge of this well-rounded picture program at Mid-Continent Petroleum Corporation.

* * *

Public Relations Films Serve Sunray Oil

★ Public relations and reports to stockholders are the services performed by motion pictures for the Sunray Oil Corporation, with headquarters in Tulsa, Oklahoma.

Mr. Luther Williams, public relations manager, said the Company has sponsored one sound motion picture entitled *Sunray Travelog*. This film is currently distributed by the Company direct.



Phillips Petroleum Trains and Entertains

★ Even without a set film program, the Phillips Petroleum Company, one of the major firms in the oil industry, makes extensive use of the media of motion pictures. Generally, films produced are handled by the individual departments concerned, though activity seems to center in the Advertising Department where two employees take care of films.

For example, the Sales Promotion Department for the past four years has made a training film for dealers and salesmen. The Employee Recreation division last year made a film about the Company's basketball team.

Outside Suppliers Used

The Advertising Department, headed by F. L. Rice, has a Cine Kodak for taking special films for any department interested in using the facilities. Most film production however, is handled by outside sources. Of 64 titles in current distribution, only three were made internally.

Most of Phillips' titles are for internal use, and a good many are on the subject of safety. These are used at safety meetings in the field, and are handled by the advertising department.

A library of purchased films is maintained for free loan to interested groups.

Company Projection Rooms

At the Company's headquarters, the new Adams Building in Bartlesville, Oklahoma, a number of projection rooms are available for pre-viewing company produced or other films. A main auditorium in the building is used by the Public Relations Department for showings of industrial and purely entertainment films.

In all, Phillips Petroleum has 260 prints of 64 titles for employee and dealer training, safety education and public relations. These are backed up by purchased films. 25 sound motion picture projectors and 20 sound slidefilm projectors for an active, though de-centralized, motion picture program.

Balance Is the Keynote

Above all, Phillips' films reflect the essential balance of dealer-employee-consumer use which typifies the most successful of these oil company screen operations.



Do you SEE the FULL POTENTIAL of the Sponsored Motion Picture Medium?

**United World can show YOU how to reach an audience
of more than 105,000,000 film viewers!**

1. Non-Theatrical Audiences

Organized groups meeting regularly in the U. S. own and use more than 500,000 16mm sound projectors. United World's full potential by audience is:

Category:	No. of Persons
Schools and Colleges.....	20,100,000
Churches (all faiths).....	17,325,000
Clubs, Associations, Lodges and Fraternal Groups.....	21,050,000
Women's Clubs.....	4,250,000
Labor, Veterans and Farm Organizations.....	10,075,000
Youth Groups.....	1,200,000

These 74,000,000 viewers can be reached through the facilities of United World.

Millions of adults and youths can now be reached through showings of sponsored motion pictures arranged through the nationwide facilities of United World Films. Conservative estimates reveal that U. W. can reach upwards of 105,000,000 viewers through the following mediums: 1. Non-Theatrical showings—74,000,000; 2. Rural roadshowings—2,250,000; 3. Television—15,500,000; 4. Theatrical showings—13,250,000.

2. Rural Roadshowings

Merchant-sponsored showings of films attract large audiences in rural areas on a seasonal basis. United World audiences averaging 300-400 persons may be reached for as low as 1/4c per viewer. U. W. can reach a total rural roadshowing audience up to 2,250,000.

3. Television Distribution

26,812,000 television-equipped homes now being served by more than 200 stations furnish a constantly increasing audience for sponsored motion pictures acceptable for showing on a sustaining basis. Where films of sufficient public interest are acceptable, United World offers the most convenient and economical means of TV station contact. Audiences upwards of 15,500,000 can be reached through U/W facilities.

4. Theatrical Distribution

Over 10,000 "drive-ins" and theatres potentially can show short subjects of a public service character and promotional films with direct merchandise content. Upwards of 13,250,000 viewers can be reached through this medium, via United World.

*A Subsidiary of
Universal-International Pictures*

UNITED WORLD
FILMS, INC.

*Regional Film Exchanges
in 43 Key Market Areas of U.S.*

WORLD'S LARGEST DISTRIBUTOR OF 16mm SOUND MOTION PICTURES

CHECK THESE UNITED WORLD ADVANTAGES AND

Key Film Distribution Offices Blanket United States . . .

43

United World FREE FILM
Offices are located in 43
key market areas of dense
population concentration
throughout the U. S.



These 16mm Group Audiences Served by United World . . .



WOMEN'S AND
MEN'S GROUPS



HEALTH GROUPS
HOSPITAL AUDIENCES



AGRICULTURAL MEETINGS
AND RURAL GROUPS



LODGES AND
FRATERNAL GROUPS

LABOR AND
VETERAN'S ORGANIZATIONS



HIGH SCHOOLS



UNIVERSITIES
AND COLLEGES

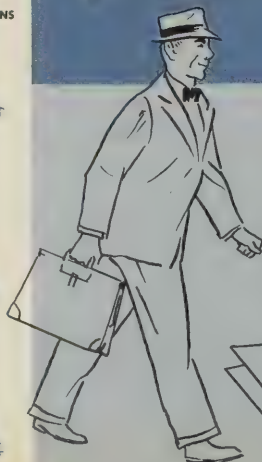


YOUTH GROUPS



CHURCHES AND
RELIGIOUS ORGANIZATIONS

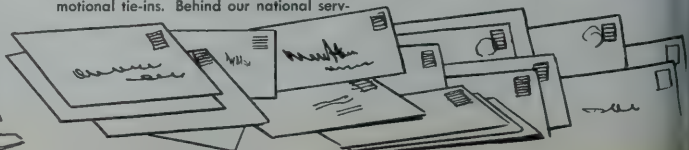
- ★ Albany, New York
- ★ Atlanta, Georgia
- ★ Charleston, W. Virginia
- ★ Birmingham, Alabama
- ★ St. Louis, Missouri
- ★ Boston, Massachusetts
- ★ Buffalo, New York
- ★ Chicago, Illinois
- ★ Cleveland, Ohio
- ★ Baltimore, Maryland
- ★ Dallas, Texas
- ★ Denver, Colorado
- ★ Des Moines, Iowa
- ★ Detroit, Michigan
- ★ Green Bay, Wisconsin
- ★ Hartford, Conn.
- ★ Indianapolis, Indiana
- ★ Kansas City, Missouri
- ★ Fort Wayne, Indiana
- ★ Los Angeles, California
- ★ Louisville, Kentucky
- ★ Milwaukee, Wisconsin
- ★ Miami, Florida
- ★ Millbridge, Maine
- ★ Fargo, North Dakota
- ★ Minneapolis, Minnesota
- ★ Nashville, Tenn.
- ★ New York, New York
- ★ Seattle, Washington
- ★ Oklahoma City, Oklahoma
- ★ Philadelphia, Pa.
- ★ Phoenix, Arizona
- ★ Pittsburgh, Pa.
- ★ Portland, Maine
- ★ Raleigh, No. Carolina
- ★ Richmond, Virginia
- ★ Newark, New Jersey
- ★ Rochester, New York
- ★ Salt Lake City, Utah
- ★ San Francisco, California
- ★ Washington, D. C.
- ★ Wichita, Kansas
- ★ Scranton, Pennsylvania



Personal Representatives + MILLIONS OF PIECES OF PROMOTIONAL MATERIAL ANNUALLY

To secure the best in sponsored film audiences, United World representatives personally visit program chairmen and group leaders of all types, check their film requirements and schedule bookings far in advance. These advance booking notices enable the sponsor to arrange further promotional tie-ins. Behind our national serv-

ice organization of skilled booking representatives are millions of pieces of promotional literature, catalogs and special listings which continuously develop new audiences for our sponsors. Extensive mailing list activity assures your film the maximum in potential audiences.



SERVICES FOR YOUR FILM DISTRIBUTION NEEDS

• Millions of influential Americans interested in high-quality sound films are familiar with the outstanding film reputation of Universal-International, a pioneer in the distribution of motion pictures for over 40 years. Castle Films—a pioneer in 16mm films—and many other divisions combine to make United World a leader in this field. Experience, audience contact and national reputation stand behind every sponsored film program handled in the 43 well-equipped regional film libraries maintained by United World Films in major population areas. Efficiency of operations and accessibility adds these regional offices to your own organization.

From the outset, your film program is a "custom" operation in these United World offices. Careful print handling and inspection, meticulous attention to records and shipping details, careful selection of audiences and complete data on each showing are part of our obligations as your company film department.

Well-located regional film outlets reduce wasteful time in transit, saving you print cost and increasing audience results per print in use. Convenience + efficient handling + economical cost = greater results through United World. Have a United World distribution specialist review these positive advantages with you.

For Only a Few Prints
or for Many Hundreds

Whether your film program requires comparatively few prints for highly-specialized groups such as technical societies, dealer showings, etc. or if you use many hundreds of prints of a single subject for saturation bookings to mass audiences, including television, road-showings, 16mm non-theatrical, etc. you specify the United World distribution service designed to fit your needs and your budget.



STATISTICAL ANALYSIS IN RECORDS & REPORTS BRINGS YOU ACCURATE PROOF OF RESULTS

These typical and standard United World report forms and record copies provide adequate and useful data for the control of your sponsored film distribution program: (1) A summarized report is provided you each month showing date of exhibition, location, name of group, number of showings and bookings, and adult or youth attendance; (2) Record of Exhibition

Form verifies showing and supplies complete data as to attendance and audience reaction. (3) Advance Booking Notice—supplied you immediately on confirmation of booking, enabling promotional tie-in. (4) Exhibitor Confirmation Form details exact specifications to be conformed by film user.

TELEVISION VIEWERS



United World serves the nation's continuously-expanding number of television stations with daily film shipments and we are prepared to meet your television distribution needs with efficiency and economy. Sponsored films acceptable for sustaining program use are shipped from our 43 vantage points most quickly accessible to TV stations, thus meeting their requirements for time and date bookings, PLUS saving you cost of prints needlessly tied up in "waiting time."

16MM RURAL AUDIENCES



Movies are a national habit and the most popular pastime in rural towns and hamlets of America. Sponsored film distribution to these farm and small-town audiences, reaching groups which average 300-400 each and range up to several thousands, is a United World specialty. Let us bring your prints to these large and responsive rural audiences.

A Typical U/W Metropolitan Office

Centrally-located distribution offices serve increasing thousands of 16mm film users; save shipping time and increase circulation through local pickups.



Experienced Bookers Contact Audiences

Through long experience in meeting the needs of film users, U/W booking representatives bring your films to the best possible audiences.

THEATRICAL FACILITIES



Arrangements for "drive-ins" and theatrical distribution may be made through United World Films. Short subjects of an important public service type are frequently acceptable for theatrical showing. Special promotional films with direct merchandising tie-ins (such as drive-in theatre purveyors) have also been successfully distributed to large audiences through United World's unexcelled distribution facilities. Let us screen your film for analysis and recommendation.

Custom Handling of Valuable Prints

Individual care of the sponsor's prints, whether in color or black-and-white, assures print replacement and assures the best in showing performance.



Trained Personnel Handle Key Details

Precise control of important shipping and report data assures U/W sponsors of prompt and accurate print records and complete audience data and reactions.



Take a Look at Our Family Tree...

NATIONAL AND INTERNATIONAL DIVISIONS:

UNIVERSAL-INTERNATIONAL FEATURES

J. ARTHUR RANK FEATURES

UNITED STATES GOVERNMENT FILMS

EDUCATIONAL FILMS

RELIGIOUS FILMS

FILMS FOR TELEVISION

CASTLE FILMS

our Background...

As the world's largest 16mm film distributor, United-World Films combines over four decades of experience in film distribution with nationwide and international facilities specializing in this service.

These "Blue Chip" Companies Are Typical U-W Clients

Here are a few of the outstanding business organizations United World has been privileged to serve. Many of these have been continuously active U/W clients for years.



Association of American Railroads



The B. F. Goodrich Company



Institute of Life Insurance



National Live Stock & Meat Board



Procter & Gamble



Fuller Brush Co.



Westinghouse Electric Corp.

and many others

our Reputation...

Quality in service and product is acknowledged and verified by the hundreds of thousands of film users who regularly utilize part or all of United World's unequalled facilities.

Let United World Analyse Your Distribution Needs — Costs

No matter how modest or extensive your film requirements, there is a United World "custom-designed" distribution plan to meet your needs. From one or all of the 43 conveniently-located regional film offices, your prints get there *faster*, in *better showing condition*, and are *more promptly returned* to serve new audiences. Without charge to you, have one of United World's experienced distribution analysts review your present film distribution methods and show you how U-W service can help increase showing results; lower your actual or "hidden" costs per booking. There is no obligation on your part for this analysis.

Write, Wire or Phone



a Subsidiary of Universal-International Pictures
1445 PARK AVENUE • NEW YORK 29, N. Y.
TRAFALGAR 6-5200

in Chicago...

605 W. Washington Blvd.
Chicago 6, Ill.
STure 2-3860

in Los Angeles...

6610 Melrose
Los Angeles 38, Calif.
WEBster 8-6125

OIL UNIVERSITY: THE SHELL LIBRARY

SHELL started using films in the early 1930s primarily for sales promotion and advertising purposes. However, it was not until the Public Relations Department undertook a long-range film program in 1945 that Shell had what might be called an organized film effort.

Service to the Public

The public relations film program was undertaken in order to help give the public a greater and clearer understanding of the very complex industry of which Shell is a part. The backbone of this basic public relations program is "This Is Oil", a series of films designed to portray the primary functions of the oil industry. So far, four of these films have been produced: to explain Exploration (the search for oil), Drilling and Production (drilling and then getting oil from the earth), Refining (the conversion of crude oil to useful products), and Transportation (getting petroleum products to the right places at the right time in the right amounts).

In addition to the four "This Is Oil" films, the Shell Film Library, the largest film library in the petroleum industry, has nineteen additional titles for general distribution. These films deal with various aspects of the petroleum industry and with science, safety and aviation.

Reach 10 Million Viewers

Shell distributes its own films through its four Film Libraries located in New York, Chicago, San Francisco and Houston. These libraries, operated by the Public Relations Department, now circulate over 5,500 prints, fulfilling over 100,000 requests yearly, and serve

5,500 Prints of 23 Current Motion Pictures Make Industry's Complex Facts Clear and Colorful



TYPICAL SHELL FILM IS "PIPELINE" which shows techniques and hardships involved in laying a crude oil line; backbone of the petroleum industry's transportation system (see next page).

Scene below by Robert Yarnall Richie

an annual audience of nearly 10,000,000 viewers.

Shell's films for outside distribution are designed to be both informative and entertaining. As a result, they have gained wide acceptance for showing to civic, fraternal and religious groups as well as to school and college audiences.

Many of these films are in color. Color films generally have proven more popular than black and white films, which are so produced because their subject matter is best suited to this treatment. However, the fact that films are not in color does not necessarily discourage their distribution, and in some instances,

black and white subjects are in greater demand than some color subjects.

As a matter of policy, Shell avoids the visual or audio mention of its name, trade mark and products in its public relations films, feeling that greater good will for the company will be generated by having Shell identification only at the open and close of its films.

Aids for Other Purposes

Although public relations constitute the largest use of films by Shell, the company also employs films and other visual aids for advertising, sales promotion, safety, employee communication and scientific purposes.

Prior to the establishment of the Visual Aids Division in 1951, the production of films and visual aid materials was generally supervised by the department involved. Now the Visual Aids Division has the responsibility of planning and producing visual aid materials for all departments and units of the company. This action has effected substantial economies of time, effort and money, and generally has resulted in the production of better and more useful visual aids.

Produce Only Internal Aids

With the exception of certain highly specialized productions or moderate-use productions intended for internal use only, the production of visual aids is contracted for with outside producers.

The Visual Aids Division is concerned only with the production of visual aids. Upon the completion of a film or presentation, the prints or materials are turned over to the

(CONTINUED ON THE NEXT PAGE)

Shell's Wood River (Illinois) refinery was brought to screen in a graphic visual report to the company's shareholders.





SHELL FILMS

(CONTINUED FROM PREVIOUS PAGE)
department for which they were made for distribution and use.

Although there is always the temptation of using two or three "pet" methods of projection, the Visual Aids Division attempts to select the medium best suited to do the specific job at hand—taking into consideration the purpose, the audience, cost, production time, and most important, when, where, how, by whom, and under what conditions, the film or presentation is to be shown. As a result, during the past two years, these media have

been used: 16mm film—color and black and white, with optical and magnetic sound tracks; 35mm strip films—color and black and white, silent and with records; 2x2 color slides; stereo color slides; 3 1/4 x 4 glass slides—color and black and white; 16mm animatic strip films—color and black and white; 6x6 and 10x10 overhead projection slides with as many as five overlays; and opaque projector presentations. The treatment of the presentations has varied from the cold calculated scientific approach to rather broad humor and the material has ranged from amateur black and white snapshots and crude graphs to professional color photographs and very elaborate charts.

GROWING MEDIUM:

♦ The very successful utilization of films and other visual media by the Armed Forces during World War II greatly accelerated the use of visual aids by industry, and the often unrecognized impact of television on all age groups has served to heighten the demand for information that is simultaneously conveyed to both the ear and the eye. For these reasons, plus the growing complexity of business which necessitates quick, clear and easy-to-understand communication both internally and externally, there has been an increasing use of films and other visual media by Shell and by all industry.



The history of ancient geological ages inscribed in rock by fossils is deciphered by paleontologists in a typical scene from "The Fossil Story," described below.

GEOLOGY TO BY-PRODUCTS IN FOUR TYPICAL SHELL PICTURES

"Harnessing Liquids"

Hydraulics are explained simply and graphically in Shell's popular, scientific film, *Harnessing Liquids*. The underlying principle is explained in an early scene which shows the effect of pressure on the cork of a bottle containing liquid. Since liquid is not compressible, extreme pressure shatters the bottle. More elaborate examples are then given to show how a small force exerted properly can lift a heavy weight. Running time: 12 minutes on the screen.



The pressure of one cork forces the other one out in a simple illustration of hydraulic action seen in "Harnessing Liquids."

The Shell Catalog

♦ An illustrated catalog of all current Shell films is available to film users from the company, 50 W. 50th St., New York 20.



The surveying crews lay out a line which will be followed by the seismic crews "earthquakers" who set off small charges to get a picture of the underground rock structure—as shown in "10,000 Feet Deep."

Geology of Oil Is Shown in "10,000 Feet Deep"

♦ After a brief description of oil's prehistoric origin, *10,000 Feet Deep* shows how geologists chart a region likely to bear oil and illustrates in particular how modern seismic exploration is carried on. The audi-

ence sees how the deepest drilling in the country is done in inaccessible swamps with boats and barges replacing cars and trucks. The work of surveying crews is shown in the field. Running time: 20 minutes.

Clothes, jewelry, cosmetics, perfume and even furniture contain products made from petroleum. A scene in Shell's film "Oil for Aladdin's Lamp."



"Pipeline"

♦ America's network of crude oil pipelines is the theme of *Pipeline*. This Shell film shows the building of one such line, its techniques and hardships. The intricate operation of such a system is explained. Running time: 24 minutes.

"Oil for Aladdin's Lamp"

♦ *Oil for Aladdin's Lamp* provides a glimpse into the dramatic achievements of petroleum research scientists by taking the audience into a modern laboratory and describing some of the chemical miracles performed with the aid of crude oil. The film shows how scientists take apart crude oil molecules and remold them into an unbelievable variety of substances. Running time: 20 minutes.

A BASIC SERIES ON OIL

BIG, spectacular in operation, and abounding in color and romance, the oil industry lends itself ideally to motion picture treatment. It is a highly competitive industry; it supplies more than one-half of the nation's total energy requirements; its operations stretch from desert sands to the Arctic; in all, it manufactures more than a thousand products.

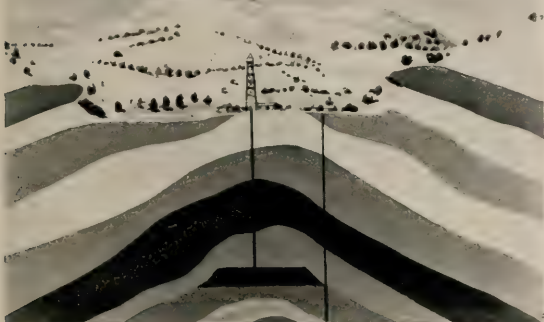
To acquaint the public more fully with the industry's complex operations, the Shell Oil Company is producing an entire series of 16mm sound motion pictures, each covering a basic function of the oil industry.

Four films of this colorful and highly instructive series, produced under the general title, *This Is Oil*,

are now available for showing. *Prospecting For Petroleum*, the first picture, dramatizes man's age-old search for possible oil-bearing strata. *Birth Of An Oil Field*, the second film, explains the hazards, uncertainties, and consequent costliness of drilling an oil well, and shows how oil is brought to the surface from deep within the earth.

The third film, *Refining Oil For Energy*, shows how crude oil is manufactured into its hundreds of useful products.

The fourth, and newest film, *Oil—The Invisible Traveler*, tells the dramatic story of petroleum transportation and of how oil, a liquid that is always trying to escape, is efficiently transported over the long road from oil field to refinery.



Flowing well and near-miss in "Prospecting for Petroleum"

Prospecting for Oil

♦ *Prospecting For Petroleum* explains, simply and graphically, the geologic theory of how oil was formed in the earth countless centuries ago. Mankind's interest in petroleum deposits is traced from the days of ancient Babylon to the bringing in of the first commercial oil well in 1859. From this point, the film takes up the science of oil exploration, showing how it advanced from the days of playing "hunches" to the employment of amazing devices for "seeing into the ground" today.

Prospecting For Petroleum covers every aspect of oil exploration thoroughly, using three-dimensional figures. Sequences of the film are "acted" by these miniature figures on model sets. Running time: 23 minutes. Color.

The Refining Process

♦ *Refining Oil For Energy* goes behind the scenes at a huge refinery to show how crude oil is transformed into finished products.

By combination of live action and three-dimensional animation photography, *Refining Oil For Energy* shows what happens to the oil inside the endless miles of pipe, the roar-

ing furnaces, and giant fractionating columns.

In simple, entertaining style, the picture explains the distillation process—crude oil separation.

In one sequence, the camera goes inside a giant catalytic cracking unit capable of cracking a million gallons of heavy oil daily—and shows how it operates. Running time: 20 minutes. Color.

"Birth of an Oil Field"

♦ *Birth Of An Oil Field* shows how an oil well is drilled and how crude oil is brought up from the ground and started on its way to the refinery.

After picturing the erection of the derrick, the film shows the operation of the heavy equipment by drilling crews, follows the drill bit as it cuts deeper and deeper into the earth, and tells how chemically treated mud is of invaluable aid to drillers. The film then depicts the natural forces which make oil flow from thousands of feet below the surface.

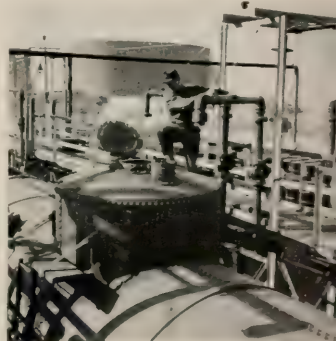
Live-action photography was used

3-dimensional animation makes refining process understandable.



There's drama in drilling as shown in "Birth of an Oil Field"

to obtain dramatic glimpses of a drilling crew at work, while three-dimensional animation photography reveals what takes place below the surface of the ground. Running time: 30 minutes. Color.



TANK CAR loading begins oil's trip to market . . .

"Oil, Invisible Traveler"

♦ *Oil The Invisible Traveler* tells the dramatic and important story of petroleum transportation.

The movement of crude oil and its products has become one of the nation's biggest transportation jobs. Every day, 21 hours a day, about 300 million gallons make their journey from oil field to refinery and from refinery to market.

By interesting use of both live action and animation, *Oil—The Invisible Traveler* traces the history of petroleum transportation and shows how the present great network of oil carriers—pipelines, tankers, barges—evolved from the barrel.



Today, the helicopter plays a big role in the surveying of inaccessible but potential oil areas, shown in scene from "The History of the Helicopter."

"History of the Helicopter"

♦ The *History of the Helicopter* tells the fascinating story of rotating-wing flight in easy, understandable terms. Combining historic footage and shots from private collections with new material, the film traces the development of the helicopter from the visionary drawings of Leonardo da Vinci to today's troop-carrying giants. Running time: 25 minutes on the screen.

"Flight Log"

♦ Produced with the cooperation of the U. S. Army Air Forces, *Flight Log* presents a running history of plane design from the Wright Brothers' first flight, which is shown, up to the present, and also affords a glimpse into the future. The film puts particular emphasis on the spectacular progress of engine designers, plane manufacturers, and petroleum scientists during World War II.

Colorful wall posters of "This Is Oil" series serve teachers and students

AIR AGE EDUCATION

Shell Presents a Series on Principles of Flight

♦ A series of six films under the series title "How An Airplane Flies," breaks down the theory of flight into its major components: *Lift, Drag, Thrust, Forces in Balance, Stability, Controls*—and makes each simple enough for the average layman to understand. This Shell series has a total running time of 61 minutes.

These Shell films give the novice pilot a basic understanding of flight technique in vivid fashion.



In a side-slip, the lower wing gets more lift than the upper, due to the upward slant, or "dihedral" of the wings. This tends to level the plane.



Wright Brothers' famous first flight, actually photographed at Kitty Hawk.

Guides and Wall Charts

♦ Shell supplies its film borrowers in the nation's schools with teachers'

guides and wall charts are designed to accompany the four color films in the *This Is Oil Series*, *Prospecting For Petroleum*, *Birth Of An Oil Field*, *Refining Oil For Energy and Oil—The Invisible Traveler*.

When a request for any one of these films is received by the Shell Film Library from a school or other institution of learning the proper teacher's guide and wall chart is sent ten days in advance of the film shipment. This gives the teacher a chance to review the subject matter of the film and prepare the class by use of the wall chart before the film is shown.

After the showing they may be used for review since the guides and wall charts are retained by the teacher and not returned with the motion picture film.

THIS IS OIL

"BIRTH OF AN OIL FIELD"—THE STORY OF DRILLING AND PRODUCTION



THIS IS THE SECOND IN A SERIES OF CHARTS SHOWING VARIOUS PHASES OF THE PETROLEUM INDUSTRY



★ The first industrial film ever produced using the Panoscope wide-screen lens has just been completed for Cities Service Oil Company by Science Pictures, Inc., working in collaboration with Information Productions, Inc.

The Panoscope lens, developed by C. P. Goerz American Optical Company exclusively for Austin-Clune International, has been the subject of much research and experimental work in recent months by Science Pictures and Information Productions, and the Cities Service film is the first complete production to be released.

The tie-up between the sponsor and the new wide-screen technique is a natural. Cities Service, whose new "5-D" gasoline has recently reached the market, was looking



THE PANORAMIC SWEEP of Cities Service oil storage facilities near Chicago is shown in this wide-screen scene from "A New Dimension."

"Wide-Screen" for New Cities Service Film

NEW PRESENTATION UTILIZES PANOSCOPE LENS

standard projection and the "ribbon-like" effect of 2.55 to 1 super-wide-screen systems.

Both Science Pictures, and Information Productions, who collaborated on this test, will make the technique available to all clients. Costs should be negligibly higher than normal production costs—the only extra being the necessity of buying the projection lens (which fits all standard projectors).

The producers point to two other great advantages of the Panoscope lens. One is that the lenses, available in both 16mm and 35mm sizes,

are compatible so pictures can be filmed wide-screen on 35mm negative and later reduced for 16mm showings in exactly the same way as is done using conventional lenses.

Second, films shot with the Panoscope lens can be optically printed for projection through standard lenses where this is desirable. The optical printing restores the compressed negative image to standard dimensions. Thus, a film photographed with Panoscope can be used for special showings on exhibition on standard projectors and screens.



HERE'S THE SHAPE of a standard film scene shown in contrast to the wide-screen dimension as pictured above.

for a new dimension in film to demonstrate its qualities before a meeting of the company's top executives gathered for conferences at White Sulphur Springs the last week in October.

Result Is Dramatic!

Production was originally planned to be entirely on a test basis, but so spectacular were the results that it was decided to go ahead with full production. The resulting picture, called *A New Dimension* is an exciting and dramatic 10 minute film. Footage centers around Cities Service operations on the New Jersey Turnpike, for which the oil company has the exclusive contract for service stations.

The surprise for most viewers at

White Sulphur Springs was not the effectiveness of the wide-screen technique on such sequences as the arrival of tankers in New York harbor or the shots of the broad Jersey Turnpike. This had been expected. What had not been looked for was the remarkable effect of the added dimension in close-ups, one-shots, even scenes of vertical composition—these handled most effectively through tilts.

Good Definition and Quality

Color quality of the commercial Kodachrome was excellent, as was definition. The Panoscope lens, with its ratio of 2 to 1 apparently gives superior definition to that possible with other anamorphic lenses. Its 2 to 1 ratio seems to be a happy compromise between

Atlantic's Films Serve Community

★ Another oil company maintaining a large library of syndicated 16mm motion pictures for public relations purposes is The Atlantic Refining Company, one of the East's leading marketers of oil products.

Attractive Color Catalog

An attractive two-color catalog issued by the company's film library (260 South Broad Street, Philadelphia) lists 285 sound films covering a wide range of subjects.

Probably for the dual purpose of limiting requests to those seriously interested in using the films and helping to offset costs, a service fee of \$1.00 is charged for each shipment, regardless of the number of films involved. The fee must

accompany the request for films.

In addition the user is required to pay return postage.

Approximately 30 percent of the Atlantic library is devoted to sports films ranging from football through physical training and horses. A large number of eight-minute cartoons are offered, and travel films and documentaries about World War II are well represented.

Entertainment and Education

Other general topics included are nature, comedy, musical shorts, education.

The category "commercial instruction" includes panoramas of the oil industry, and a few titles valuable for dealer training.



Screening of member films was a traditional program event in Alcoa's theatre at Pittsburgh.

Pittsburgh is Host for IAVA Fall Meeting

Vitality of Eastern Metropolis Is Background for an Eventful Program
as Business Film Executives Conclude Three-Day Meeting of Membership

PITTSBURGH'S ENTERPRISE and the spirited vitality of this "new" metropolis of the East, exemplified in towering mid-town skyscrapers, a model air terminal and some of the nation's most productive companies, brought an infectious enthusiasm into the programs and discussions of members of the Industrial Audio-Visual Association, meeting in that city last month.

The annual fall meeting of IAVA was held in the model facilities of the shining new USS Building and its 40th Floor Auditorium. Screening sessions were held in the equally bright new theatre facilities of the Alcoa Building, just a few squares away. Arrangements for one of the most interesting meetings in IAVA's history were made by a local committee, headed by Ray Roth of U. S. Steel and shared by Ralph Hoy, Aluminum Company of America; R.

A. Roxas and Ken Day of Westinghouse. Leo Beebe, IAVA president, was the presiding officer and opening speaker.

Present Award Plaques

The first presentation of IAVA merit awards featured the organization's mid-program luncheon on Wednesday, October 14. Plaques honoring the individual contributions of members John Hawkinson, Don Steinke and O. H. Coelln. Jr.

were presented in an informal ceremony. Mr. Hawkinson was honored for his consecutive years of service as the organization's efficient treasurer and Don Steinke received the merit plaque for his long period of service "beyond the line of duty" as IAVA's corresponding secretary.

Ott Coelln helped to found the present organization, bringing together the first group of prospective members at informal luncheons and dinners to form the nucleus of a new

vigorous and growing association of business film executives. The publisher of BUSINESS SCREEN also served as program chairman for several annual meetings but has since assumed a purely advisory role, in keeping with the organization's strict doctrine of membership activity.

Alcoa Executive Speaks

A notable address, keynoting IAVA's role as counsel to managements' interest in company film programs, was delivered by Arthur P. Hall, vice-president in charge of public relations and advertising for the Aluminum Company of America. Mr. Hall's subject "Motion Pictures and Visual Aids as Viewed by Man-



IAVA PRESIDENT Leo Beebe greeted guest speaker Julien Bryan.



TOM HOPE, General Mills, introduced Mr. Bryan to the membership.

agement" was a luncheon address on the first day's program.

Reminding his professional audience that "in the last decade, management has become increasingly aware of not only the desirability of but the necessity for presenting its views, policies, philosophies and its practices and the reasons for them to its various publics," Mr. Hall declared that "we in management have become overwhelmingly convinced that 'sight' plus 'sound' is the best means of getting across a picture or a message." Summarizing his viewpoint, he stated:

"That standards set up by your association can do much to help . . .

RAILROADERS among IAVA members at Pittsburgh were (below, l. to r.) Fred Beach, N. Y. Central; Bill Cox, Santa Fe; John Hawkinson, Ill. Central; and Cliff Meadows, C. & O.



THESE NEW IAVA MEMBERS were formally inducted at Pittsburgh: (left to right above) J. A. Anderson, Brown & Bigelow; J. H. Vicary, E. I. du Pont de Nemours & Co.; John Ellis, Ford Motor Co.; A. W. Nelson, Automatic Canteen; C. A. Fox, Brown & Bigelow; D. R. Rickert, Consumers Power.



motion pictures and visual aids are becoming more and more recognized by management as important and essential tools of management."

The Alcoa management's attitude can be measured by the fact that the company has in its active film library some 20 films that have been shown to 70 million people. This audience embraces all "publics," including employees, stockholders, customers, suppliers, educators, both Federal and state governments and thought leaders.

Another guest speaker of note was the famed lecturer and film maker, Julien Bryan, executive director of the International Film Foundation, who delivered a challenging talk at an evening session. Included in Mr. Bryan's presentation were recent color films of the people of the troubled Near East. Citing the honesty and forthrightness which must characterize good documentary production, this expert called for business to assume a role of leadership in films of this kind.

Opportunities in TV

Television's potential as a means of reaching mass audiences through the sustaining use of business-sponsored motion pictures was discussed during the regular meeting program. Hugh Ralston, Ford Motor Company motion picture executive, described his company's experiences in field, citing both limitations and potentialities for station cooperation. Noting that Ford films had received more than 600 television showings up to recent date, Mr. Ralston described the company's present news-reel service for television newscasters and the experiences in a regional showing of *Technique for Tomorrow*, new Ford motion picture on its ultra modern "automation" facilities in Cleveland.

Other television presentations included R. A. Roxas' description of Westinghouse experience with closed-

circuit product promotion meetings, a demonstration of the TelePrompster by W. W. Marsh, and a talk "New Horizons for Live Television" by E. Carlton Winckler, production manager of CBS Program Department. Ken Day of Westinghouse gave a visual talk on "Behind the Scenes of Studio One."

Of highly significant interest to all IAVA members was Kurt Ross' well-illustrated paper on "Visual Presentations for Management." Dealing with color slide preparation and projection, Mr. Ross' paper was delivered by Ray Roth. Key passages from his text include the following:

"Visual presentations do cost money. But let's recognize that reports



TREASURER JOHN HAWKINSON receives award plaque as Illinois Central executives and IAVA officials extend congratulations.

to management often represent months of work of the research staff, thousands of dollars in salaries and travel expense. All that for a type-written report. Not only does the report represent a sizeable investment, but the aim of the study is to



PLAQUES FOR MERITORIOUS SERVICE were awarded to IAVA members (front row, left to right) John Hawkinson, Illinois Central; O. H. Coelln, Business Screen; and Don Steinke, Dow Chemical Co. Past-president Dan Rochford, Standard Oil (N. J.) left rear and president Leo Beebe (right) made the organization's first service awards at the annual fall meeting.

bring about action by management—decisions which will usually directly influence the profits of your company.

Research: an Idea Factory

"Statistical, economic and commercial research can be likened to a factory—an idea factory. Just as we manufacture and sell more tangible products, with reasonable selling and promotional expense, the ideas of economic research must be sold, sold to management with proper selection of the means of selling.

"One of the most important means is the visual presentation, which should not be regarded as merely a supplement to oral presentation. It

helps the audience to concentrate on the subject at hand. It is a tool in the process of thought stimulation."

Mr. Ross continued his thorough exposition of the subject with numerous examples from visualized presentations created for U. S. Steel executive groups. These slides illustrated most effective visual techniques, visual "cliches" to avoid, the proper use of overlays and color to highlight significant ideas. They also presented good treatment of organization charts and statistical tables. Typical of good passages from his illustrated remarks was this passage on "forecasting":

Tips on Forecasting

"One basic requirement in our charts—and this should be accepted more universally—is that the plotted lines should be heavy. We see too many charts which have anemic graph lines. The thickness of the

(CONTINUED ON THE NEXT PAGE)



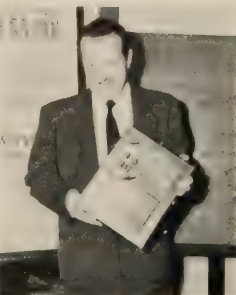
ENJOYING PITTSBURGH'S HOSPITALITY at one of IAVA's well-attended luncheon meetings were these members. Companies represented included Shell Oil, Du Pont, Brown & Bigelow; Raytheon, Humble Oil, Santa Fe, Socony-Vacuum, New York Central, Illinois Central, Chesapeake & Ohio; Standard Oil (N. J.), Westinghouse, U. S. Steel, Alcoa, Bakelite, General Motors, etc.

Winners of National Safety Film Awards Receive Plaques During Annual Congress

★ The year's best safety motion pictures were honored during the recent National Safety Congress at Chicago's Hilton Hotel when O. H. Coelln, publisher of *BUSINESS SCREEN* made the formal presentation of plaques in a special evening ceremony on behalf of the National Committee on Films for Safety.



ABOVE: George Becker, Vogue-Wright studios, producer of "Word of Honor" witnessed award with (right) R. M. Hough, Modern Talking Picture v.p., distributor of prize-winning film.



ABOVE: Godfrey H. Miller, manager, Shows and Displays Department, Kaiser-Willys Corporation displays plaque received for "Word of Honor" film.



ABOVE: Col. M. S. Moody (right) 5th Army Signal Officer received plaque for Army production of "On Post Safety." LEFT: Dick Bennett (NAAMIC) receives plaque for "Dark Daze" from O. H. Coelln.

BELOW: (l. to r. front row) O. H. Coelln, Mrs. Anne L. Lachner, Blue Cross p.r. director; M. F. Biancardi, member A-V Committee, National Safety Council; (back row) Joseph E. Havener, mgr. Public Safety Dept. Auto. Club of So. Cal.; Harold O. Carlton, Amer. Auto. Assn.; Col. M. S. Moody, 5th Army; Paul W. Eberhardt, vice-pres. Walter Kidde Company; and Godfrey H. Miller, Kaiser-Willys.

IANA AT PITTSBURGH

(CONTINUED FROM PRECEDING PAGE)
plotted line does not interfere with the accuracy of a graph."

Color techniques were particularly effective, including a series of slides with vari-colored bar charts, a slide with three-dimensional setups with the bars made of painted wood strips placed against plate glass and another utilizing simple Woolworth toys that gave an otherwise prosaic subject that added "lift."

"We often start visual planning in a session with the research analyst at which he briefly describes the problem. Let's say we 'kick the subject around.' In such a session we may make some thumbnail sketches; and, as the visuals connect, we wind up with the outline. Thus, the visualization helps to pinpoint the thinking.

Use All Types of Visuals

Summarizing his presentation, Mr. Ross said:

"We try to utilize every means of visual and audio communications for our management presentations, even motion pictures — using magnetic sound recording with film footage selected from existing films. Yes, motion pictures can be used for management presentations, but how often does the analyst complete a management report so far ahead of its use that he can give the production staff time to make an original movie?

"Occasionally, we utilize 35mm filmstrips, but only where the sequence of the presentation is solidly established. Individual slides always will afford the opportunity for editing the presentation to the needs of a particular audience, because slides can easily be omitted, or added. With filmstrip as you know the complete strip has to be rephotographed for any change.

"For some kinds of jobs which have subject matter that is relatively timeless, with a prospect of being used before many audiences, a motion picture would probably be the answer.

"There is hardly today any management presentation in U. S. Steel — be it on organization, personnel, engineering, market development, or any other phase of management activity — in which a visual presentation does not play an important part, in attracting and interesting the management group; in bringing about understanding by management; in conveying an honest and accurate impression; and, most important, in laying the groundwork for a better informed, and more constructive discussion.

SAFETY WINNERS

FORMAL PRESENTATION of engraved plaques, signifying the highest honors given their films by the National Committee on Films for Safety was made to nine first place winners during the recent National Safety Congress in Chicago. The plaques were presented on behalf of the committee by O. H. Coelln, editor and publisher of *BUSINESS SCREEN*, in the absence of John B. McCullough, chairman of the group.

The plaque for fire safety films went to the Walter Kidde Company, sponsor of *Not Too Hot to Handle*, produced by The Jam Handy Organization. *Mickey's Big Chance*, produced by F. K. Rockett Co. for the American Automobile Assn. Foundation for Traffic Safety was a traffic safety winner, together with *Word of Honor*, sponsored by Kaiser-Willys and produced by Vogue-Wright Studios.

Another Vogue-Wright film, *Dark Daze* was a plaque winner for the National Association of Automotive Mutual Insurance Cos. in the field of traffic safety films. *Safe Every Second*, produced by Gene K. Walker for Standard Stations, Inc. was an occupational safety winner.

Sarra, Inc., producers of *Pick Your Safety Target*, shared honors with the National Safety Council for the best sound slide-film on occupational safety and *You Can Take It With You*, produced by Dallas Jones Productions was another winner in this subject class.

On Post Safety, produced by the U. S. Army Signal Corps was top choice for military post safety films; the school safety film, *The School Safety Committee*, produced by Sid Davis for the Auto. Club of Southern California won that plaque. Final winner was *Hands Off*, produced at Iowa State College for the Blue Cross and Blue Shield organizations of that state (see pictures at left).

CORNELL president J. Milton Salzburg (left below) with Dr. Cary Middlecoff and Jimmy Demaret, stars of new TV golf series and David B. Dash, Cornell v.p.





PRODUCER RAPHAEL G. WOLFF told members of Los Angeles' Ad Club of 3-D innovations.

CONTROLLED THREE-DIMENSION color motion pictures in 16mm, presenting the ultimate in realism and startling effects, were unveiled last month before an overflow crowd of members and guests of the Los Angeles Advertising Club which held a special "3-D Day" luncheon at the Hotel Statler on October 27.

Raphael G. Wolff, president of R. G. Wolff Studios and creator of the new stereo-color methods, was principal speaker of the day and introduced the ad club guests to a "new two-eyed world of motion pictures" on the 3-D screen. Significant passages from Mr. Wolff's address revealed the progress he and his associates have made:

"We feel that 3-D is far more valuable for advertising pictures than for theatrical films," he declared. "More than six years ago we first began developing our special stereoscopic motion picture equipment.

"It took us until a few months ago to complete a camera device for

16mm film which can really control this medium. The really important contribution of this medium is the unique sense of presence or sensation of actuality that 3-D viewing creates.

"The effect of realism in 3-D makes a more lasting impression. This is certainly to be desired in telling a product story. The same thing also applies to any message that a commercial sponsor wants to impart."

According to Mr. Wolff, the cost of a 3-D motion picture amounts to more than just the cost of extra film stock but either right or left eye images make a perfectly good flat film for subsequent showings or release where stereo projection is not practical. Most films can be planned to be effective in either medium.

Cooperation of RCA-Victor Division projection experts helped bring a remarkable degree of stereo fidelity and color brilliance to the Statler screen. All in all, Los Angeles' ad clubbers had a big day!

LOS ANGELES AD CLUB HOLDS A 3-D LUNCHEON



CLUB PRESIDENT AND HONORED GUESTS at the October 27 luncheon pictured (l. to r.) above: Leland A. Phillips, club president; Margot Mallory, advertising mgr. of Cole of California; Martin F. Bennet, RCA western regional mgr. (RCA-Victor Div.); and Douglas Young of Taggart & Young agency.



THE S.R.O. SIGN WAS UP as members and guests of the Los Angeles Ad Club assembled for the 3-D Day luncheon where a new demonstration film of controlled 16mm stereo color was unveiled.

AMONG THOSE PRESENT (l. to r.) Harry Gittiland, Bill Petersen of Prudential Insurance Co.; W. H. McCallum, v.p. Modern Talking Picture Service, Inc.; J. J. Hennessey, West-Marquis, Inc.; A. P. Endres, General Petroleum Corp.; Allan Paul, advertising mgr., Gladding McBean & Co.



INFRA-RED AUDIENCE SCENE made during 3-D presentation as the first controlled 3-D 16mm motion pictures were unveiled by R. G. Wolff studios at Los Angeles Club's "3-D Day." Films were in stereo color, included both outdoor and interior sequences.



CASE HISTORIES

OF RECENT BUSINESS PICTURES

"Via Port of New York" Shows District as Hub of World Trade

Sponsor: The Port of New York Authority.

Title: *Via Port of New York*, 27 min., color, produced by The Princeton Film Center, Inc.

★ This new film will form an important part of the New York Port Authority's trade promotion program designed to show shippers throughout the world how the Port of New York speeds the flow of world commerce. It points out that the New York-New Jersey Port offers the greatest concentration in the world of agencies, experts and land, sea and air facilities serving the shipper and traveler.

The film, which was produced from a script by Oreste Granducci, is a tribute in pictures to the people who operate the Port. It is also an acknowledgement of the contribution of the hundreds of thousands of people in the office buildings whose work makes possible the Port's flow of commerce. *Via Port of New York* depicts the Port District of New Jersey and New York as the business and financial center of the nation, as a vast consumer market and manufacturing area and as the center for the endless movement of goods and raw materials.

Animated sequences in the film liken the New York-New Jersey Port to a freight platform handling more than 200,000,000 tons of commerce annually. Sections of the film are devoted to efforts of the personnel and equipment of the airlines, steamship lines, railroads and trucks which carry in and out the Port this immense amount of goods. Other sections of the picture show the cargoes these carriers handle, the terminals provided for their operations and the unique and unusual methods used to obtain speed, efficiency and economy. In kaleidoscope fashion, the film covers almost everything in the Port but Tough Tony Anastasia, which is an important omission, these days.

Via Port of New York will be available without charge to export-import shipper groups, trade and transportation associations, civic, service and fraternal clubs as well as to colleges, high schools, church groups and service organizations through the distributor, United World Films, Inc. Foreign language versions have been prepared for use abroad.



Life Magazine Documents Media Research Methods for Space Buyers

Sponsor: Life Magazine.

Title: *A Study of Four Media*, 14 min., color, produced by Transfilm Incorporated.

★ Life Magazine recently footed the bill for one of the most extensive media research jobs ever conducted. For 18 months, crews of interviewers working for Alfred Politz Research, Inc. talked to people all over the country, selected as a statistically exact sample, about what TV shows they saw, what magazines and newspapers they read and what radio programs they listened to.

When the results were announced last spring, radio and TV people, in particular, rose up in mighty wrath to dispute the findings. Probably in preparation for this controversy, *Life* had prepared a film in advance to document why the study was undertaken and how it was conducted.

Without comment on the research results, which the film doesn't cover, the methods of the study seem, at least on this look, to have been fair, impartial and impeccably scrupulous. The film gets this point across, without adopting a holier-than-thou attitude, by corraling the pitch with a funny, wacky, animated bird who delivers the story to a patient, if sometimes incredulous, space buyer.

It would take a psychologist to discover why a midget toucan (narrated by gravel-voiced Lionel Stander) should be more believable in this case than, say, Westbrook Van Voorhis would be, but it seems to work out that way. This eager-beaver little bird, you might say, is really leveling.

Life started the film rolling by showing it to its own sales staff at regional conferences held around the country. It will probably later be used to soften up buyers to receive and ponder the heavier facts and figures of the survey.

Pleasure Boat Makers Promote Travel Urge in Three Color Pictures

Sponsor: National Association of Engine and Boat Manufacturers.

Title: *Cruising the Keys*, 13½ min., color, produced by Victor Kayfetz Productions.

★ This is the third motion picture in a 13-unit "Water World" series on recreational boating designed for television and group showings. It is a documentary story of two couples vacationing aboard a luxurious 42-foot cruiser in southern waters from Miami Beach southwest through the Florida Keys to Key West.

The adventures of Skipper Bernie Cumes and his crew include a battle of the sexes when a lady angler outdoes the men in a deep sea fishing sequence. A "frogman's" spearfishing expedition in the waters of the Gulf Stream is caught by an underwater camera. Another sequence shows the vacationers feeding playful high-jumping porpoises and looking at some giant turtles.

Cruising the Keys is now available in color for showings to boating clubs, civic groups and schools. B/w prints are in distribution for television release. They are available from

NAEBM's headquarters at 420 Lexington Avenue, New York.

Previously released in the series were *Sea Fever* and *Holiday Afloat*. These films have already appeared on television and are being used by recreational and civic groups throughout the country. Shortly to be released is *Fishing U.S.A.*, rod and reel action in fresh and salt water from coast to coast.



Pan American's "Log of a Captain" Helps Skippers "Get" Human Relations

Sponsor: Pan American World Airways.

Title: *Log of a Captain*, 15 min., color, produced by Henry Strauss & Co., Inc.

★ This clever film is a part of the long range Pan American World Airways training program, which is now rounding out its first year of operation. (The plans and basic concepts of the \$500,000 program were described in *BUSINESS SCREEN* last year [Volume XII, No. 8], and a complete progress report on results to date will be carried in the next issue.)

Log of a Captain, with tongue firmly planted in cheek, is dedicated to "The Silent Captains of the Flying Clippers." The point of this is that although all PAA's pilots are past-masters of the technical aspects of their jobs and experienced men who know flying as few men have ever known it, not every pilot has mastered another part of his job—human relations. Some "silent" captains forget that passengers' anxieties on a first flight, or sense of security and well-being on any flight can depend on the calm, reassuring, friendly visit down the aisle of the plane by the captain, himself. Other crew members do a good job of tending to passengers' comforts and needs, but no one can make the passenger feel as secure as the captain.

PAA's problem has been how to get pilots not only to make this friendly visit, but to enjoy it and look forward to it. The plane captain is a big man in the airline's scheme of things, he is more than an airplane driver, he is an executive with heavy responsibilities. He is a little harder to "persuade" than a baggage-pusher, and the new film takes this fact well into account.

No movie is going to push any PAA pilot around, and Heaven help one that preaches to him. It will get awfully short shrift. *Log of a Captain* makes its point by joining the plane captain's point of view and laughing with him at the experiences of one of his own kind, a "silent" pilot who made his way in the world from boyhood on by doing, not talking. In the film he gradually comes to the conclusion that he probably ought to talk to the passengers, and once started, finds that he enjoys it.

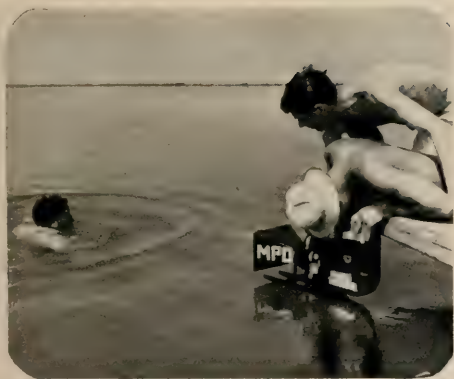
Log of a Captain would have been difficult or impossible to do with live action. In semi-animation, as it is presented, it never frowns—but laughs, and never preaches—but persuades, and mighty effectively.



Mitchell?



Bell & Howell?



Eclair?

It's not the equipment... but
the men behind the camera who make...

the picture that counts!

MPO
PRODUCTIONS, Inc.

15 EAST 53rd STREET
NEW YORK 22
MURRAY HILL 8-7830

CASE HISTORIES

OF NEW SPONSORED PICTURES

The Miracle of Photosynthesis Depicted in Plant Food Council Film

Sponsor: The American Plant Food Council, Inc.
Title: *Making the Most of a Miracle*, 27 min., color, produced by Audio Productions, Inc.

★ The "miracle," in this new agricultural subject, is photosynthesis, the formation of carbohydrates—the basic food of life—from essential elements and water under the influence of light. It's a subject as big as life, and the film explores it with considerable skill—in making it understandable; and beauty—in making it enjoyable.

The picture opens by picturing several scenes representing man's highest ideals of beauty—the mountains, brooks, sea and great waterfalls. It relates them to man's achievements in transforming the world around him to meet his needs. He makes so many things he uses, but he cannot make food. He can, at best, aid nature by supplying a favorable environment for the transformation of natural elements into living, and life-giving food.

How Man Helps Plant Growth

Making the Most of a Miracle demonstrates how man can help plant growth by showing, in animation, what a plant needs to grow, how it starts from seed, and how it transforms soil, air and water into a perfect balance. Striking time-lapse photography depicts such scenes as the growth of a corn ear, a cotton boll and the flowering of hemerocallis and amaryllis.

The American Plant Food Council, which represents many of the leading producers of chemical fertilizers, has been pretty careful not to make this film a sales tool or even an educational project in the promotion of fertilizers. It does say that you can't take away from the soil without giving back the elements it needs. The film fully demonstrates the importance of tilth and other conditions besides the necessary chemical elements, and, without controversy, authoritatively scotches the notion that the basic form of the necessary added soil elements is a more important factor than their quantity or balanced composition. One of the best scenes shows a man planting his seed in the spring, full of "faith and hope reborn." This—the miracle of growth—is the spirit of the film.

Council Supplies Prints on Request

Making the Most of a Miracle, which was photographed all over America's farm lands, and produced by Hans E. Mandell of Audio Productions, is being made available for bookings to all agricultural schools and colleges, farm groups and experiment stations and, of course, general audiences wherever they can be obtained. The sponsor, American Plant Food Council, Inc., 910 17th St. N.W., Washington 6, D. C., is handling all inquiries direct.

Although farm audiences were naturally in mind in making the film and arranging for its distribution, anyone with a garden—or a pot of geraniums—could find a lot of interest in it. ☀

Employee Communication and the Screen

Model Medical Plan and Facilities Shown in Endicott-Johnson Film

Sponsor: Endicott Johnson Shoe Corp.
Title: *The E-J Medical Plan*, 27 min., color, produced by Victor Kayfetz Productions, Inc.

★ Johnson City, New York, the home of the big shoe manufacturer who made this film, is a "plant town." It has been said that the company is the town and vice versa. Either way you might look at it, it seems to be a good working arrangement, and the *E-J Medical Plan* can well be used as Exhibit A.

One night recently, 1,635 employees of Endicott Johnson got together for the first of a series of unique banquets—a big ham dinner with all the trimmings—to see themselves as actors (and 500 of them really were) in a new film the company has made about the plan and the new Wilson Memorial Hospital, now serving the community. On hand were President Charles F. Johnson, Jr., acting as host, and producer Victor Kayfetz, who explained some of the movie "tricks" used in the film and told some anecdotes about its making.

Film Follows Personal Tour Pattern

The E-J Medical Plan sets up a corridor-by-corridor view of the modern new hospital, including a mock operation of abdominal surgery, and the delivery of a bouncing baby boy, who yowls in great health—in actual live sound.

The decision to have the film produced was based on the success of a number of personal tours to show executives and supervisory personnel of the company the workings of the E-J Medical Plan at the Wilson Memorial Hospital. The tours made each Saturday morning took nearly four hours and covered an estimated five miles of corridor. Even so, many of the visitors wanted to return the following week and bring their families to take a look behind the scenes of the hospital which covers them under the company-wide medical plan.

Showing to All Company Personnel

To conduct tours for over 25,000 employees would have taken well over five years. Mr. Johnson and Robert L. Eckelberger, administrator of the hospital, therefore chose the motion picture method as the more practical alternative.

With the completion of the film, the more than 25,000 employees and members of their families, at weekly banquets throughout the year, will see "behind the scenes" of their medical plan with considerable less wear and tear on their feet. Although, it might be said that this is a fine town to worry about saving shoe leather.

President Shares Audience Enthusiasm

After attending several of these banquets-with-film, Mr. Johnson said, "The more we see this picture, the more convinced we are that this is an outstanding presentation and the comments we are receiving from those who have seen it bear this out. I am sure that it will create a lot of interest as we continue to show it at our dinners this winter and will go a long way towards keeping our workers better informed as to just how much the hospital means to them and what we are doing for their benefit." ☀



American Airlines "The Big Vacation" Joins Extensive Library of Pictures

Sponsor: American Airlines, Inc.
Title: *The Big Vacation*, 25 min., color, produced by Dynamic Films, Inc.

★ American Airlines is in the process of building an extensive library of films depicting the many vacations areas of the U.S. and Mexico served by the airline. This is not only an institutional gesture, for the films are well put together and fun to see, but a downright good business investment.

One AA film, *Viva Mexico*, of a year or so ago, actually paid for itself within a few weeks after its release and has been doing yeoman service ever since. *Viva Mexico*, when shown to conductors of intra-company contests for a large automobile company and an office equipment concern, was largely responsible for making all-expense trips to Mexico, via American Airlines, the prizes in the contests.

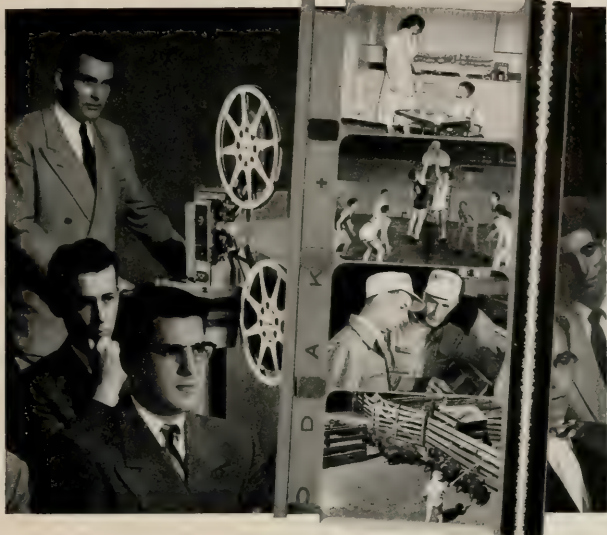
The latest American Airlines film takes the audience on a visit to California and tours the state from the desert of Palm Springs to the snow-capped Sierras. The camera follows a young vacationing couple along the Camino Real and the "circle of enchantment," a 17-mile trip around the Monterey peninsula. The route is bordered by the Pacific ocean where seascapes dazzle the eye at every turn in the road, and ancient Spanish missions stand in contrast to the rugged landscape.

The film proves that "there is something for everyone" in California. For surf-bathing enthusiasts there are beaches of Laguna and Malibu; for sportsmen, the blue fishing waters of Arrowhead and Big Bear Lakes; golf at Pebble Beach, sailing on the Balboa channel and tennis at LaJolla; for ski fans there is Snow Valley at Mt. Wilson, and for the sightseer such wonders as Santa Monica, Yosemite, Hollywood and San Francisco.

The Big Vacation is being released on free loan to clubs, television stations, churches, industrial plants and other adult organizations through branch libraries of Association Films.

Navy Releases "Operation Tinkertoy" for Industry Use

★ Navy release of *Operation Tinkertoy*, 16mm sound film story of latest methods in electronic component manufacture, has now made this picture available for company loan via regional public information offices. Jay Gordon did the script for this "hot" film on latest industrial techniques in the electronics field. ☀



How photography helps General Mills solve communications problems

Regardless of the nature of your business, the problem of making your company properly understood by employees, customers, stockholders, and the general public is an important task. The better it's done, the faster a company progresses.

For years, General Mills, Inc., Minneapolis, has recognized the importance of good communications at all levels of contact. Every known audio-visual device is used to achieve better understanding, and, of course, photography is the key to much of the work. Says one company spokesman:

"The management of General Mills has a keen appreciation of the film medium and other audio-visual aids. In the utilization of all of them, every effort is made to integrate each one into its program properly for the greatest effectiveness. From the most extensive motion-picture film to the simplest chart, audio-visual aids daily play a big part in employee training, public relations,

stockholder meetings, sales work, and advertising.

"In producing both stills and movies, Kodak equipment and films play an important role."

Sound and silent 16mm. motion pictures are used extensively for employee training. In addition, many of the company films are made available to public schools, athletic coaches, nutritional experts, women's clubs, and the general public. All have proved effective in building the stature of the company.

Whether for screening silent or sound 16mm. movies, Kodascope Pageant Sound Projectors answer exacting requirements brilliantly and economically. Seven projector models, priced from \$375, offer a wide choice to meet illumination or acoustical situations. Ask your Kodak Audio-Visual Dealer for a free demonstration. (Price subject to change without notice.)

These are but a few examples from the files of Kodak Audio-Visual Dealers showing ways Kodak audio-visual materials aid business and industry to improve communications or make and sell better products. For more information, use coupon.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send name of nearest Kodak Audio-Visual Dealer. Complete information on equipment checked: ☐ Kodascope 16mm. Pageant Sound Projectors ☐ Kodak "Miniature" Cameras ☐ Kodaslide Table Viewers ☐ Kodak High Speed Camera.

NAME _____

COMPANY _____

STREET _____

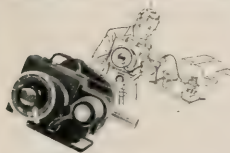
CITY _____

STATE _____

(Zone)

Kodak
TRADE MARK

Parker Pen gets hotter spark with aid of high-speed camera



Parker Pen Company had the problem of developing a hotter spark for lighting the compressed gas in their new Flaminoire lighter. This involved a study of the split-second action between various kinds of sparking wheels and "flint" materials. The answer came with the aid of a Kodak High Speed Camera.

Taking up to 3200 pictures a second on 16mm. film—this versatile instrument slows action as much as 200 times when the films are projected at normal speed on a standard projector. By studying the films, Parker engineers were able to analyze spark-particle propulsion and ignition phenomena. Result: a faster selling lighter because of a more efficient and durable lighter mechanism.

Pictures sell table lamps better than samples



Here's how Merrihame Studios, a quality lamp manufacturer, found the answer to more effective selling with Kodachrome transparencies:

"We design and decorate table lamps for exclusive decorator shops. To avoid shipping heavy, bulky lamps on semi-annual selling trips, we photograph them with a Kodak Pony 135 Camera on Kodachrome film and show them with a Kodaslide Table Viewer. We picture these lamps fully lighted against fine backgrounds, showing them to much better advantage than we could even show a sample lamp. Buyers give Kodachrome slides much more study than they do actual lamps. Our Kodaslide Table Viewer is a most persuasive 'representative!'"

CASE HISTORIES

Sponsor: Sea Train Lines, Inc.
Title: *Sea Train and the Shipper*,
21 min., color, produced by Robert Yarnall Richie Prod., Inc.

★ Shippers of carload lots of freight from the Northeast to the South have three choices in methods of shipment. By ship, as regular cargo; by rail freight; and by a system perhaps not all shippers know about—Sea Train.

In case there are a few shippers who don't know about, or who haven't figured its advantages, Sea Train has made a film which describes just how the company operates.

Leaving on regular schedules from a New York Port terminal are six \$4,500,000 ships loaded with some hundred or so freight and tank cars. A few days later, on a precise schedule, they are unloaded at Sea Train terminals at Savannah, New Orleans or Texas City and rolling up the tracks to further destinations. Going right back, by the same route, are northbound shipments.

What are the advantages? Time—a load of pipes from Chester, Pennsylvania to Houston goes faster via the Sea Train route than direct to destination by rail, and the arrival time is scheduled to the hour and minute, which rail freight finds hard to promise, according to the film. In addition, Sea Train service usually costs less. Unlike ship's cargo, goods loaded in freight cars can be sealed and undisturbed to destination.

The film on this not too well-known business takes the time to explain the Sea Train method carefully. You see not one car loaded, but quite a few—and it's something to watch. Big as they are, the cars go into place without a lurch, are then braced and jacked-up so carefully they can't budge an inch in any direction. A Sea Train loads a hundred cars—about eight million pounds—in exactly six hours.

Shippers are the intended audience for the Sea Train film, but other audiences should also see this interesting example of industry and ingenuity in action.

Ad Research Foundation Shows Film on Newspaper Readership

♦ The Advertising Research Foundation is showing a new 20-minute film, *Audience in Iowa*, to advertising men across the country. The film is based on the Foundation's first state-wide audience study of Sunday newspapers in Iowa, dramatizing the study published last spring for the "Des Moines Sunday Register of that city."

FREIGHT VIA SEA TRAIN IS SHOWN ON SCREEN



SS "SEATRIN NEW JERSEY" is shown at the Edgewater Terminal (N.J.), a typical Seatrain terminal installation in the new film.

Bucyrus-Erie Releases Two-Fold Product Information Picture

★ *Digging For Your Future*, a half hour motion picture recently announced by Bucyrus-Erie Company, tells both sides of a product story that should be of interest to firms using excavators, cranes, tractor equipment and drills.

The film opens with a sequence showing how the sponsor's products "help to shape the earth for better living," but the major (75%) portion is devoted to how the equipment is conceived, built, tested and improved. This in-plant footage was shot at B-E plants in South Milwaukee, Wis., Erie, Pa., and Evansville, Ind.

Representative models of the company's equipment are shown at the end of the film with further examples of how each, in its own way, is "Digging for Your Future."

Prints are available on free loan from Bucyrus-Erie Co., Publicity Department, South Milwaukee, Wis.



A Winner for American Automobile Association

"Electronics in Action" Gives Glimpse into Incredible Science

♦ A good glimpse into the magics of the electronics industry is given in a new 20 minute film history of a national manufacturer. *Electronics in Action* is a 16mm color sound motion picture story of Raytheon Manufacturing Company since its founding in 1922.

From its title shot, superimposed on a view of a radar set stretching skyward, *Electronics in Action* carries the viewer into the productive world and applied universe of molecules and guided missiles, "thinking" computers, diathermy equipment, peanut-sized vacuum tubes, tinier transistors, radios and television sets. From mute research laboratory to roaring aircraft and swift superliner, the tempo of the electronic industry is played in full range. Westbrook Van Voorhis brings his March of Time narration to this behind-the-scenes close-up of the electron.

No charge is made for *Electronics in Action* with the understanding that there will be no charge for admission. Raytheon invites its distributors, dealers, business firms, government agencies, Boy Scout units and other groups to request bookings. Requests should be addressed to Public Relations Department, Raytheon Manufacturing Company, Waltham 54, Mass.

Ford's "Technique for Tomorrow"

♦ The story of "automation" is the theme of a new Ford Motor Company film *Technique for Tomorrow* now currently released for 16mm showings.



IT'S GOOD BUSINESS TO USE *Revere*

TAPE RECORDING



REVERE TAPE RECORDER—Takes dictation, records important meetings, speeches, inventory, production details! Reviews important points for sales or employee training. Permits sales staff to practice and improve sales technique. Doubles as an entertainer at company social affairs.

Model T-700—Brings you performance and high fidelity heretofore obtainable only in costly professional broadcast equipment. Exclusive index counter permits instant location of any part of recorded reel. Automatic "keyboard" controls. Full two hours play on each 7-inch reel of erasable, re-usable tape. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case. **\$225.00**

TR-800—Same as above with built-in radio. **\$277.50**

Special Studio Models—Speed 7.50

T-10—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case. **\$235.00**

TR-20—Same as above with built-in radio. **\$287.50**

MOVIE PROJECTION



REVERE "16" SOUND PROJECTOR—Projects your sales story at its best! Brilliant, clear, natural picture and true "theater" tone. Lightweight and exceptionally compact—for easy portability from company to company. So easy to thread and operate—your beginning salesman will use it like an expert! 750-watt lamp brilliance; fast 2-inch F/1.6 coated lens. Complete with speaker-carrying case and cord, take-up reel, 1600' reel extension arm, instructions. **\$325.00**

SOUND MOVIES



REVERE SOUND-MOVIE SYNCHRO-TAPE—Increases the value of your old silent films—by adding sound. Use films again and again by changing the message to fit each new business situation. Make revisions quickly, easily. Revere Sound-Movie Synchro-Tape is especially designed to enable you to synchronize picture and sound perfectly. One 5" reel provides sound for 800 feet of 8mm film or 1600 feet of 16mm film. Complete with Synchro-Reflector, directions. Per reel, **\$7.85**

Revere

RECORDING
AND SOUND EQUIPMENT

REVERE CAMERA COMPANY
CHICAGO 16, ILLINOIS

"Forging in Closed Dies" Delivers Visual Story of a Key Industry

◆ Despite the fact that modern drop forging is infinitely noisier than its anvil-banging forerunner, the village smith, the trade feels the need to beat a drum. For all its mighty labors, the drop forge's duty confines it to forming component parts rather than the finished product and the ring of its performance often is lost in the acclaim of marketable goods.

To give the drop forge its due, the Drop Forging Association, national trade organization, recently held a premiere in Cleveland for its ambitious \$50,000 production, *Forging in Closed Dies*. The film, a 33-minute sound and color narrative, took a 10-year "hammering" into final shape. Beginning as an idea in the mid-forties, it was fashioned through approval, financing and scripting under the direction of a committee drawn from several national drop forge interests. More than 80 colleges and universities participated. In October, 1952, Paul Hance Productions, Inc., New York began the on location filming.

Shows Closed Die Process

Opening, in deference, with a shot of the classical smith and to show the anvil conception of the modern carefully made die, *Forging in Closed Dies* moves into the towering tasks the hammer does as it shapes hot metal with swift precision. The film essentially is an introduction to the closed die process as practiced in commercial forging plants which last year produced 1,200,000 tons of finished forgings.

Scenes taken in some 14 different member plants show steam and air lift hammers, board hammers, and mechanical and hydraulic forging presses in action. Sampling other activity typical of the more than 2,300 primary units the industry has in operation, *Forging in Closed Dies* includes descriptive sequences of "Upsetters" or forging machines, a die room account of the cutting and preparation of a die; heating and cleaning operations.

Closes on Jet Sequence

Examples of familiar forgings are shown in process and completion—crankshafts and dental tools are pummeled into shape. Marking the entire process from steelyard to die making, to finished drop forge, the film leaves the clanging, dusty shops for a jet plane finish in the wild blue yonder. This is to let the viewer know that jet engines contain more forgings than any other mechanism.

Prints of *Forging in Closed Dies*

The Commercial Newsreel

NOTES ABOUT FILM PROGRAMS OF THE CURRENT PERIOD

are being purchased by members of the Drop Forging Association for use in their own sales promotion. A number of prints are available for technical societies, college engineering classes, purchasing agents, and similar groups. They are advised to write to the office of the Drop Forging Association, 605 Hanna Bldg., Cleveland 15, Ohio.

"Piercing the Unknown" Points Up Importance of Electronic Brain

◆ No evolution of the electronic era has been more spell-binding than the growth of externalized, streamlined mental equipment. *Piercing*

the Unknown, a new 16 mm color, sound motion picture traces the development of computing devices up through the IBM Electronic Data Processing Machine, the latest electronic "brain."

The film makes the point that their undoing ability to solve mathematical problems and cope with repetitive data, free men's minds for creative thinking. The narrator tells how the computers can answer questions in aircraft design, ballistics, chemistry, nuclear physics, and other fields of pure and applied science in man-hours instead of man-years. He explains how commer-

cial electronic calculators are applied to the problems of business and industry.

Sequences of early calculators and written memory devices emphasize the startling progress that has been made in the computer field within the last few years—particularly since 1946 when electronic circuits were first used for computing and control.

Produced for International Business Machines Corporation by the Raphael G. Wolff Studios of Hollywood, the 22-minute film combines color and a discreet musical background to balance the commentary. *Piercing the Unknown* may be borrowed free of charge through any IBM branch office, or write, stating dates, to the Department of Education, International Business Machines Corp., Edicott, New York.

Mel Allen Stars in 15-Min. Film To Promote Outboard Motor Sales

◆ Sportscaster Mel Allen will star in a 15-minute color motion picture to aid dealers and sales personnel in the coming year for the Evinrude Motors Company. Produced by Sarra, Inc., through Cramer-Krasselt, Milwaukee advertising agency, the film will initiate the company's nationwide advertising and promotion campaign for the 1954 line of outboard motors.

Roger LeGrand, television director, is supervising for the agency. The sales promotion scenario was written by Wayne A. Langston. Production is being supervised by Joseph G. Betzer and Harry W. Lange of Sarra.

Planting-to-Public Chronicle of Texas Rose Industry Told in Film

◆ East Texas is as proud of its roses as the Lone Star State is proud of its cotton, oil, and steers if a new 25 minute, sound and color film sponsored by Consolidated Nurseries in Tyler, Texas, is an indication. Home of the "Rose Garden of America," this region grows and sells over two-thirds of the world's commercial rose crops, according to the film. The nurseries handle 10 million rosebushes annually.

To make the *Texas Rose Industry* film, cameramen from Channing Productions, Inc., visited the rosebeds for a year to capture the planting, budding and harvesting seasons in action. The film covers the industry from the time the first budwood cuttings are planted to the final retail sale. There are sequences on planting, cultivating, harvesting, grading, cold storage, processing and packaging, distribution and sale.

Since 1946...

DE FRENES

Company

1909 BUTTONWOOD STREET • PHILA. 30, PA.

RITTENHOUSE 6-1686

Producers of Fine Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

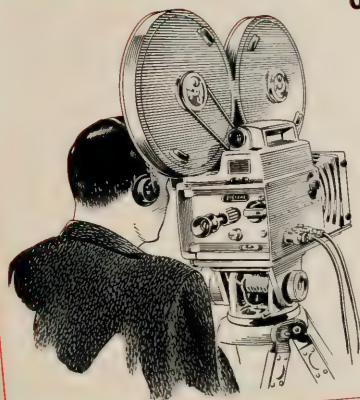
SOUND



SYSTEM

KINESCOPE RECORDING with Guaranteed Results!

OR YOUR MONEY BACK...



NOW, A DUAL-PURPOSE AURICON "SUPER 1200" CAMERA WITH TELEVISION-TRANSCRIPTION "TV-T" SHUTTER . . .

...designed for Kinescope Recording...and shoots regular Live Action 16mm Sound-On-Film Talking-Pictures without any Camera modification or change in the "TV-T" Shutter! The Auricon "Super 1200" Camera can Kinescope Record a continuous 30 minute show using 1200 foot film magazines. The "TV-T" Recording Shutter (Patent applied for March, 1949) works equally well with negative-positive or reversal film. This Dual-Purpose "TV-T" Shutter is also available for the "Auricon-Pro" and "Cine-Voice" Cameras. Write today for information and prices.

Auricon Cameras with "TV-T" Shutter are sold...

- ① Without sound for "TV-T" Kinescope Recording of picture only.
- ② With Single-System Sound-On-Film for "TV-T" Kinescope Recording of picture and sound-track on same film at same time.
- ③ For Variable-Area OR Variable-Density Sound-On-Film "TV-T" Recording.

Auricon 50 ft. Kinescope "TV-T" Demonstration Films are available on loan to TV Station Managers and TV Film Producers. Please request on your letterhead.

USE AURICON "TV-T" KINESCOPES FOR:

- ★ DELAYED RE-BROADCASTING
- ★ SPONSOR PRESENTATIONS
- ★ COMPETITION CHECKS
- ★ PILOT KINESCOPES
- ★ SHOW-CASE FILMS
- ★ FILM LIBRARY
- ★ "HOT KINES"
- ★ AIR CHECKS

Auricon 16 mm Sound-On-Film Cameras are sold with a 30-day money-back guarantee. You must be satisfied!

BERNDT-BACH, INC.

7387 Beverly Blvd., Los Angeles 36, Calif.

The **Auricon** Hollywood Line
SOUND-ON-FILM EQUIPMENT SINCE 1931



SIGHT / SOUND IN VISUAL DISPLAY

VISUAL DISPLAYS, featured in BUSINESS SCREEN'S recent "portfolio of ideas," continue to merit the full attention of business and industry for sales promotion, employee communication and a host of other useful tasks.

New equipment and new applications of current models regularly suggest better ways to put across important sales and promotion messages at the point-of-sale, at conventions and trade shows, and in other merchandising and communication roles.

As a part of a continuing effort to stimulate ideas, BUSINESS SCREEN continues these reports on new visual tools which deliver sales results through sight/sound impact.

Walter Kidde Exhibit Features Color Show at Safety Congress

♦ A color "television" cabinet in the Walter Kidde Company booth during the recent National Safety Congress in Chicago attracted a lot of attention as it showed Kidde's award winning film *Too Hot to Handle* continuously and in full color.

The secret was not color television, but rather a display device developed by the Triangle Continuous Projector Company. This unit will continuously exhibit 16mm films for as long as 200 hours—according to the longest test to date—with only occasional attention from an operator.

Incorporating a Bell and Howell "guaranteed for life" projector unit, the Triangle has several unique features which contribute to trouble free, long run operation.

Humidification control keeps the film pliable and flat by replacing moisture as fast as the projection lamp takes it away. A "floating" coil of film, ingeniously driven at the edge of the film rather than through the sprocket holes, eliminates pressure, tension or snubbing anywhere in the coil or loop.

COLOR TV? Cabinet at right was real attraction at Kidde exhibit.



HELPING PAINT SALES CLERK visualize the product is the Tel-A-Story automatic display projector in use above. Using 12 35mm transparencies and projecting directly to a 156 square-inch screen, this self-contained unit changes pictures every six seconds. 750-watt illumination gives 25-pound projector bright picture for counter or window location. Cost: \$149.50.

A series of automatic safety controls immediately stop the machine should a splice break, or should the film lose its loop.

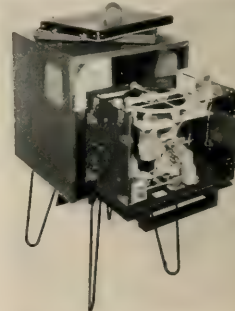
Besides the television cabinet, the Triangle projector is available in a portable 55-pound case for salesmen, or a knock-down console floor model.

Possible controls include push button stopping and starting at the will of the viewer, automatic stop at the end of the film, or continuous operation.

273 of these machines are currently in use in veterans hospitals throughout the U. S. taking motion picture entertainment from ward to ward. Other units are in Chicago's Museum of Science and Industry, in sales rooms, plant rest rooms and a variety of other display areas.

A high quality f/1.5 13mm lens gives bright enough illumination for an audience of about 25 in a well-lit room. A variety of models, employing magnetic or optical sound, offer screen sizes of 9 by 12 inches or 13 by 18 inches. Prices range from \$880 to about \$1400.

HERE'S THE WORKS of the Triangle projection unit for Kidde exhibit.



Port-A-Stage Gives Business Top Showmanship for Displays

♦ A portable setting for large-scale displays or exhibits is available from the Commercial Picture Equipment Company in Chicago. Tailor-made to meet specific needs, such "Port-A-Stages" can include stagettes with draw curtains and flood lights, and complete equipment for motion picture projection.

For a National Dairy Products Corporation regional sales meeting, four stagettes plus projection equipment for 3-D pictures were packed in 40 suitcases. Six men could set it up in three hours.

Each booth consisted of three collapsible aluminum frames. Snapped to the frames were backdrops, velveteen valance concealing flood lights, and draw curtain. A complete booth, 16 feet long, 10 feet high

"YES...BUT... HOW MUCH?"

DOES THAT QUESTION THROW
YOUR SALESMEN FOR A LOOP?

IS PRICE OBJECTION THEIR FAVOR-
ITE ALIBI FOR LOST SALES?

If so, you can squelch that with...

"PRIDE IN PRICE"

"Pride in Price" is only one of the eight outstanding sound slidefilm subjects in our **AGGRESSIVE SELLING** program... a program designed specifically to aid management in developing the attitudes and techniques that salesmen must have to succeed in today's competitive market.

Write for details of how you may obtain a preview

ADDRESS REQUESTS TO:

Rocket Pictures, Inc.

6108 SANTA MONICA BLVD.

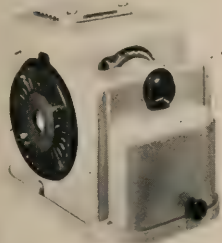


HOLLYWOOD 38, CALIFORNIA



and 7 feet deep can be packed in four suitcases weighing less than 50 pounds each.

These units can be employed in situations where elaborate exhibits are required for short runs. Cost can be as little as one fourth that of constructing a similar setting on the spot.



Easily portable, yet powerful and foolproof is Viewlex' "Viewmatic."

Continuous Color Slide Showing With Magazine-Fed "Viewmatic"

♦ Magazine-fed, continuous slide projection for 35mm color transparencies, with variable timing control, is offered via the Viewlex "Viewmatic" projector.

For displays and exhibits the Viewmatic will operate continuously, showing 30 slides at intervals of from one to 60 seconds. Brilliant illumination, which can be adjusted, permits use in lighted areas, and a quiet cooling fan helps assure trouble free operation. The screen darkens automatically between slides for a smooth, professional performance.

A remote control device allows the projectionist to change slides at will from any location for sales presentations. In training situations a built-in "tachistoscope" is available for special types of instruction. Slides may be run forward or backward at will, allowing the speaker to repeat when necessary.

The Viewmatic features a "Lux-tar" five-inch f3.5 coated and color-corrected anastigmat lens. This optical system is said to deliver a degree of brilliance in excess of the lamp capacity, which can be from 300 to 750 watts.

Three models are available to meet different needs. RCP-1 is for remote control operation only, and has built-in tachistoscope. RCP-2 offers remote control or continuous operation at 7 or 14 second intervals. RCP-3 includes tachistoscope and remote control, and has a built-in timer for 1 to 60 second viewing time during automatic operation.

ARRIFLEX 35 MODEL II

The ideal 35mm movie camera for TV Newsreel, Industrial, Travel and Scientific Motion Picture Photography.

FAMOUS ARRIFLEX FEATURES:

- Reflex focusing through taking lens, even when camera is running.
- Bright erect image finder, 6½ x magnification.
- "Follow-focus" without assistant.
- No parallax or other finder problems.
- Full frame focusing and viewing.
- 3-lens turret.
- Quick change geared film magazines (200 and 400 feet. No belts to connect.
- Variable speed motor built into handle.
- Tachometer registering from 0 to 50 frames per second.
- Compact, lightweight.
- Equally adaptable for tripod or handheld filming.
- Easily detachable matte box-filter holder.



GLEN W. HAZEN
Newsreel Photographer

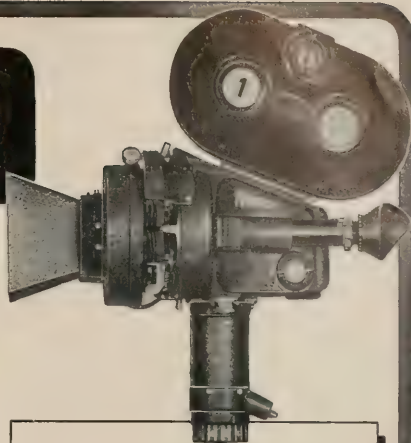
Writes MR. HAZEN:

"... My Arriflex 35 and I have been through the worst kind of weather, tropical, semi-tropical, and arctic. Last Fall I used the Arriflex to shoot 'NATO Nations' OPERATION MAINBRACE,' which was filmed well above the Arctic Circle. I exposed thousands of feet of film in all kinds of weather and used only one battery without having to recharge it once.

"There are many things I like about the Arriflex, but most important to me is the fact that it stands up under the roughest treatment plus the fact that it is so conveniently light for handheld shooting. One thing especially I must say concerning the focus-as-you-shoot features: the Arriflex system for permitting me to see what I take, and take what I see, just can't be beat."

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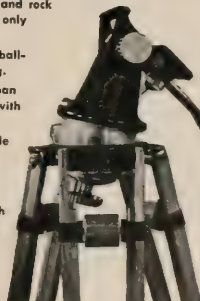
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HOW TO FIND AN EXPERIENCED, DEPENDABLE BUSINESS FILM PRODUCER

♦ The 1954 PRODUCTION REVIEW issue of BUSINESS SCREEN, to be published in February, will again list and provide essential reference data on all U.S. and Canadian business film producers. The recognized

standard reference on production resources is used by all leading sponsors and their agencies. Write today for listing data forms and advance copy reservations! c/o 7064 Sheridan Road, Chicago 26.



SKYLINE STUDIO for Olympus Film Productions on Cincinnati hilltop.

Olympus Film Productions In New Cincinnati Studio Building

♦ OLYMPUS FILM PRODUCTIONS, INC. (formerly Bert Johnston Productions) has moved to new studios located at the top of an 828 ft. elevation at Chickasaw and Warner streets in Cincinnati. The reception room of the hilltop studio overlooks the city of Cincinnati and commands a view extending over 20 miles of the Kentucky hills.

The motion picture company has approximately 11,000 square feet of floor space at its disposal in the three story building. In addition to the "sky view" reception room, the first floor includes the studio sound stage as well as offices, editing rooms, clients' room, projection room, actors' dressing rooms and a properties storage room.

Additional Workshop Floors

The second floor includes the control room, a small studio especially designed for voice-over recording, additional office space and facilities for equipment maintenance and repair.

Animation studios and a dark room are situated on the third floor.

The first floor studio sound stage, with 4,350 square feet of floor space, is so arranged that several shooting crews can operate simultaneously. The company's permanent kitchen set occupies one corner of the studio floor and seven or more large sets can be erected in the remaining space. The sound stage has been completely sound proofed for lip sync recording.

Control Room Overlooks Studio

A "dual-faced" control room on the second floor overlooks the studio through a 20 by 7 foot double glass window at the lower level of which is situated a client's observation booth. The second "face" of the control room lines up with the narration studio. This studio operates as a completely independent and movable unit, resting on rubber shock absorbers. A sound proof camera box, fitted into the control

Along the Production Line

New Developments Among the Business Film Studios

room, projects the picture onto a translucent screen located between the voice-over studio and the control room. The picture is viewed by the narrator through the sound-proof windows of the voice-over unit.

Crawley Films, Canada, Begins \$250,000 Studio, Staff Expansion

♦ To double production capacity, CRAWLEY FILMS of Canada is breaking ground this fall for a \$250,000 addition to its studios in Ottawa. The new plant's two floor unit will be built on 15,000 square feet in front of the present main studio building.

The firm, which is now one of Canada's largest non-theatrical motion picture producers, plans to increase its staff and expand production for television, according to F. R. CRAWLEY, president. The staff, now at 75, will number more than 100 to meet the growing backlog of work, he said. Another advantage in the new construction, which should be finished in March, is the movement of the still division in downtown Ottawa to the motion picture division in a residential area.

Although industrial motion pictures are still the bulk of the business with the 1953 gross expected

to exceed \$750,000, the studio's television production is mounting. Twenty-six film series are tentatively scheduled for TV. Crawley is optimistic about this field despite certain commercial difficulties: the best that Canadian sponsors could be expected to pay for a half-hour show is \$3,000, it was said. To produce the show, without outdoor backgrounds, costs from \$5,000 to \$6,000.

Beyond fulfilling CBC requirements for domestic content in TV programs, Canadian televisioners surmount this profit-cost separation by buying U.S.-made packaged stars shown tagged as low as \$500. Crawley anticipates bucking this competition by marketing in the U.S. To do so, he does not consider attempting the "American song and dance style of thing" but would produce TV shows portraying Canada's scenic beauty.

Larger New York Quarters for Victor Kayfetz Productions, Inc.

♦ VICTOR KAYFETZ PRODUCTIONS, INC., has moved to larger quarters at 1780 Broadway, New York. The company has been meeting a stepped-up schedule of one 13-minute film program in color for television each month plus additional industrial motion picture and slide-film contract commitments as well as animation subcontracts for other producers.

Kayfetz's new office will have a new booth and projection room installation plus an increase of room for the art, animation, editorial and administrative personnel and the sales staff.

Streech Productions, New York, Issues 12-Page Promotional Book

♦ WILBUR STREECH PRODUCTIONS, 1697 Broadway, New York, has published a new 12-page booklet called "Business, Industry and Film." It points out how film can serve the needs of modern business by performing important functions for management in the fields of public relations, selling and sales promotion, and production and sales training.

Included are a breakdown of uses for motion pictures within the organization as well as an illustrated section showing the various film production techniques from cartoon animation through special effects, and a section headed "how an industrial film is made," with such topics as script, treatment and client-producer relations.

Copies of the booklet are available at no cost.

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**"Silent Night," Story of Carol,
500th Coronet Educational Film**

♦ Nearing a 15 year milestone in educational motion picture production, Coronet Films, Glenview, Illinois, announce the release of their 500th sound motion picture, *Silent Night: Story of the Christmas Carol*. Filmed for the most part in the small Austrian village where the immortal carol was written in 1818, *Silent Night* was recently premiered by members of the Educational Film Library Association who graded it as a "charming and authentic presentation of the significance of the Christmas carol and the conditions under which it was written."

With the release of *Silent Night*, Coronet rededicates itself to the original purpose of the organization—"to produce the finest in educational films and develop more effective use of 16 mm sound motion pictures in education"—in the words of Ellsworth C. Dent, director of distribution.

Organized in 1939 by the late David A. Smart, Coronet Films began its production program slowly, releasing only a few pictures before America's entry into World War II. Then, as now, all footage was shot in color, with prints available in a choice of black and white or color. The organization aimed to develop equipment and personnel specialized in educational film production, incorporating any entertainment or commercial film techniques which might be effective. Today, Coronet measures itself the world's largest 16 mm sound studios devoted exclusively to the production of educational films.

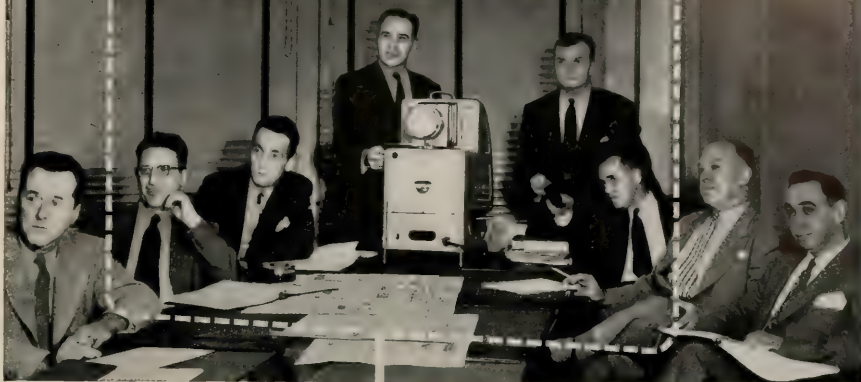
At present, more than 100 new films are moving along the 18 to 30 month production cycle. Approximately 60 of these are scheduled for release next year.

Business Education Film Catalog

♦ **BUSINESS EDUCATION FILMS**, 630 Ninth Avenue, New York, has issued a new catalog listing some 130 titles of rental motion pictures for commercial education teachers and training directors. Listed are visual aids of such producers as Coronet Instructional Films, Encyclopaedia Britannica, SVE, March of Time, Castle, Teaching Aids Exchange, British Information Services, Library Films, Young America Films, U.S. Office of Education, Royal Typewriter Co., Gregg Publishing Company, and McGraw Hill Text Films.

The catalogs, which list titles by subject matter and provide a brief description of each, are free.

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Write today for complete details on the Film Guide Library and the Business Film Bookshelf Services available to subscribers. These economical reference

services have now been improved to meet your needs. Address: Film Guide Library, Business Screen, 7064 Sheridan Rd., Chicago 26. Write today.

"Pay Day" Tells Rail Employees Facts of Freight Handling

♦ When a piece of freight arrives at its destination less valuable than when it left point of departure somebody pays. In *Pay Day*, a new employee training film, the Atchison, Topeka and Santa Fe Railway Company shows its freight handlers just who does pay, how much and why.

The new 20-minute color film shows a Los Angeles switchman ordering a television set shipped from Chicago. The set arrives looking like the train had nosed it down the track. Thereupon the switchman relates a story guessing what might have happened to the set, based on his experience and practical knowledge of conditions and events responsible for rough handling in yards, freight houses and on the road.

The picture scores the causes of loss and damage and how these factors affect the welfare of railroad people. Locations cover the southwest, from Chicago to Los Angeles, with many scenes throughout Kansas, Texas, New Mexico, Arizona and California. Many of the scenic train shots were made in Cajon Pass, California. Progress of modern rail-roading is depicted in the Kansas City Hump Yard and in the improved facilities for handling and moving freight.

Kitchen Series of Sponsored Films To Tell Electrical Story on TV

♦ TV KITCHEN, a series of 52 half-hour electrical kitchen shows, will be filmed specifically for use by local television stations throughout the country. Completion of final plans for the series has been announced by the Television Division of Electrical Information Publications in Madison, Wisconsin.

Primary sponsorship of the culinary lessons will be by electric light and power companies. Additional sponsors will be drawn from the electrical appliance field. Featuring the preparation of one meal on each show, the *TV Kitchen* series will involve the use of most electric kitchen appliances and a variety of food products. Kling Studios of Chicago will produce the series.

United Auto Workers Completing Major Feature in Hollywood

★ In sharp contrast to the near-poverty look of UAW-CIO films of a few years back is the current United Auto Workers "big" Hollywood production now completing and rumored to budget around \$700,000.

O'GRADY CHECKS LINES FOR NEW SAFETY PICTURE



NATIONAL SAFETY STAR above is actor Jim Dexter who plays Foreman Gustave G. O'Grady (second from right) shown with director Wayne Langston of Sarra, Inc. (center with script) and crew members, Jack Tipping, Bob Beeman and Lou Clickman during "shooting" at Chicago plant of Johnson & Johnson (story at right).

Foreman's Fan Club Gets in Act at Safety Congress Premiere

♦ Actor Jim Dexter was one of the "most-recognized" men among the more than 12,000 persons who attended October's National Safety Congress and Exposition in Chicago.

Dexter, who stars as Gustave G. O'Grady, the "everything-happens-to-me" foreman in NSC films, showed up at the Congress in his "working clothes—all ready to go before Sarra, Inc. cameras.

Cries of "Hey, O'Grady" met him at the door of the Conrad Hilton Hotel, and followed him throughout the day. Safety men from hundreds of companies, here and abroad, came up to shake hands with the actor who has portrayed troubling safety situations in four O'Grady films which Sarra has produced so far for the National Safety Council.

Dexter was at the Congress to star in scenes for a forthcoming movie, tentatively titled "O'Grady Goes to the Safety Congress." Sarra's director, Wayne Langston, had hoped to make the scenes as unobtrusively as possible—but O'Grady was instantly recognized and became a center of attraction.

Hundreds of safety men from the U.S., Canada, Mexico and other countries also were "shot" by Sarra cameras as they attended meetings and participated in Congress activities. These safety men will "co-star" with O'Grady in the film, scheduled for Spring release.

Coincidentally, two new O'Grady films received their premiere at the Congress—*Fragile, Handle Feelings with Care* and *Call 'Em on the Carpet*. These films, for supervisor training, are available both as 16mm motion pictures and 35mm sound slidefilms from the National Safety Council.

Briefs About Televisuals:

♦ FORBELL FILMS is busy shooting some 260 television programs starring Les Paul and Mary Ford for the Lambert Pharmaceutical Company (Listerine Antizyme Toothpaste). The filmed series presenting one of the "hottest" teams in show business will go on WABC-TV, New York, nightly Monday through Friday from 6:40 to 6:45 for the next 52 weeks. Lambert & Feasley, Inc. is the agency.

♦ GEORGE F. FOLEY, INC. has signed to make 13 five-minute TV programs on film for the U.S. Coast Guard. Other new Foley contracts include *The Story of Cork*, for Mundet Cork Company, and *Sons of Georgetown*, for Georgetown U.

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"For This You Gave" Reports to Public on Results of Fund Drive

♦ With *For This You Gave*, a new 11-minute color film, the Gonzales Warm Springs Foundation tells the public what was done with money donated to the foundation's annual fund drives to rescue Texas children stricken with polio.

Taking the audience into ordinarily inaccessible treatment and therapy rooms and wards where muscle-re-education is taught to post-polio patients, the film covers every medical and recreational activity at the foundation. Special, custom-made equipment such as arm-slings and handsplints enable weakened muscles to feed, clothe and bathe the users while in the physical therapy course. The rate of rescue is high. Twenty-four-hour a day traction corrects body position.

A natural thermal spring on the foundation grounds provides warm water for two indoor and one outdoor treatment pools. A special gymnasium helps strengthen polio weakened muscles.

Produced by Channing Productions, Inc., *For This You Gave* bears the emblem of approval from the American College of Surgeons' Committee on Motion Pictures. It is being widely distributed throughout Texas, Oklahoma and California, through service clubs, TV, and medical societies.

**WRITER CONTACT
To Work With**

Sales Management Problems

Requires big movie, sound film writing; able analyze sales problems, know sales meeting-training procedures; background sales promotion, printed materials valuable but not essential. Ground floor opportunity for lifetime creative sales work; definitely executive stature; ability, ambition, know-how, prime requirements. Unique opportunity working with president. Top references required; salary open; immediate availability; your resume strictly confidential.

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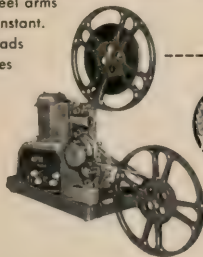
**"greatest idea-guide
I've seen..."**

—Frank E. Smith, National Director,
Blue Shield Medical Care Plans, Chicago

"Screen Adventures" is a new 16-page book which lists 325 carefully screened and selected 16mm sound motion pictures. It lists titles, running time, gives a subject synopsis, and tells where-to-get-it. The films are categorized by subject area, and present a "catalog" of material for business meetings, employee showings, club entertainment, education, and many more. *It's yours, free of cost or obligation.* Simply send the coupon for your copy.

**... AND HERE'S THE GREATEST MACHINE FOR
PROJECTING IDEAS YOU'VE EVER SEEN!**

The Super-Style 16mm sound projector weighs only 32 pounds, complete with carrying case and built-in speaker. Permanently-attached reel arms swing into place in an instant. Sets up in seconds, threads easily, operation requires the flick of a switch!



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REPORT ALL NEW TECHNICAL AND TRAINING FILMS TO BUSINESS SCREEN

♦ A complete registry of all existing technical and training motion pictures produced by and for business and industrial purposes is maintained by the Editors of BUSINESS SCREEN. Please notify us of

any new pictures completed, whether for internal or external use, so this listing can be maintained for the benefit of all. Address all notices to: Index of Training Films, 7061 Sheridan Rd., Chicago 26, Ill.



KAGRAN CORP.'s new television series "Meet Johnny Jupiter" features this small town general store (story below).

22 Half-Hour "Johnny Jupiter" Shows In Work at Sound Masters

♦ SOUND MASTERS, INC. has a new series of television programs in production for KAGRAN CORP., creators of the *Johnny Jupiter Show*. The deal calls for 22 half-hour programs, which are being made at the rate of four each month, allowing ten days of photography and two weeks of editing and scoring for each group of four.

Kagran Corp., whose other shows include *Howdy Doody* and *Author Meets the Critics*, has sold *Johnny Jupiter* to Hawley Hoops, Inc., makers of M & M candies, through Roy S. Durstine, Inc.

Johnny Jupiter is planned to be a kid's show that won't drive adults out of the room—matter of fact, they'll probably like it. Chief characters are a small town general store owner and his likable but trouble-be-set clerk. The clerk, Duckweather, by name, has invented a TV set that brings in "people" in Jupiter to talk to him. Whenever he gets in a jam with customers or his boss, the Jupiteriens come to his rescue and solve the problem.

F. C. Wood of Sound Masters is supervising production, and Howard Magwood is film director.

MEET JOHNNY JUPITER, as introduced by Duckweather (right) in the new half-hour series by that title.



TELEVISION IN THE NEWS

Notes and Comment on New Programs for Video

14 Commercials Filmed for Five Television Sponsors by Sarra

♦ Completion of 14 new film commercials for five television sponsors has been announced by SARRA, INC. The national advertisers for whom the films were made include:

Beatrice Foods Company, Chicago, through Foote, Cone and Belding, Chicago, a series of six 60-second commercials demonstrating how to prepare La Choy American-cooked Chinese foods.

Burton-Dixon Corporation, Chicago, through Robert B. Wesley & Associates, Chicago, a series of three 60-second commercials on the Burton-Dixie Slumberon Mattress, up-

holstery pads, pillows, and the Burtoning Sleep Lounge.

Aluminum Goods Manufacturing Company, Manitowoc, Wis., through the Cramer-Krasselt Company, Milwaukee, two 60-second commercials on the new Mirro Cooky and Pastry Press and the Mirro-Matic Electric Percolator.

Barton Manufacturing Company, St. Louis, through Gardner Advertising Company, St. Louis, two 20-second commercials on Dyanshine Liquid Shoe Polish.

Allen B. Wrisley Company, Chicago, through Earle Ludgin & Co., Chicago, one 60-second commercial on Wrisley Superbe Bubble Bath.



HERE'S BULOVA CLIPPER that made the trip over Niagara Falls for new TV commercial series.

Bulova Sends Watches Over Falls for Filmed Television Commercials

♦ To test how shock resistant and water proof they really are, four Bulova Clipper watches recently were sent over Niagara Falls—sans barrel—while Van Praag Productions recorded the stunt for posterity.

Attached to partially inflated weather balloons and weighted to keep them immersed in water, the watches floated through the rapids and over the 1,600-foot drop into the maelstrom below. Three were fished out, still running, but the fourth was lost when its balloon was torn by the crush of the water at the bottom of the falls.

Norman Gladney, the Bulova TV executive who conceived the idea, envisions the lost Clipper still running somewhere at the bottom of the river, constantly wound by the motion of the water.

When Bulova executives viewed the 1,500 feet of film Van Praag shot, it was decided to build a merchandising campaign around the episode. As a result, Van Praag has issued three sets of TV commercials—two-minute, one-minute, and 20-second—narrated by Lyle Van, NBC news commentator, and available for sponsorship on a local level.

Borden Company Prepares New Series of 16 Television Spots

♦ Sixteen one-minute television film spots appetizingly presenting such products as milk, buttermilk, ice cream, cheese, and eggnog for the holidays have just been completed for the BORDEN COMPANY by SOUND MASTERS, INC. All of the spots feature TV actress Betty Johnson.

William F. Crouch and Howard Magwood directed the series, and Young and Rubicam agency represented the sponsor.

Production took place on a specially designed sound stage adjoining Sound Masters' offices in midtown New York. The stage was recently equipped with complete lighting and recording facilities, dolly, mobile camera and flexible sets and props for the production of TV film commercials and spots.

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PLAZA 7-4580

Eastern Video Clients of Wilding See Commercials Home-Style

♦ New York clients of Wilding Picture Productions can see just what new TV commercials are going to look like on the air. Films are projected via mirror to a rear-view screen, closely simulating a 21 inch TV tube face, set in a handsome console cabinet.

All-Time Football "Greats" Featured in New Kling Series

♦ Red Grange, Doc Blanchard, Glenn Davis, Earl Britton—among the all-time greats of football—recently kicked off the filming of a new series of sports shows for television at KLING STUDIOS in Chicago.

With 13 half-hour shows on schedule and a total of 52 planned, the new series is titled "The Referee."

The format of each show features a panel of top players and experts from a particular field of sports who discuss the merits of two great players in that sport. The discussions are to be of a controversial nature and implemented by integrated film clips which show the stars in action. In the last part of the show, the stars who have been under discussion appear as guests of the panel.

Moderator for the series, acting as the referee in the discussion, is John Derr, sports director for the Columbia Broadcasting System.

Subject for the first show is "Who was the greatest half-back, Red Grange or Glenn Davis?" Doc Blanchard, who was blocking back for Davis at West Point and Earl Britton, who blocked for Grange at Illinois, appear to "champion" their former teammates. Film clips show Grange and Davis in action after which the two stars appear as guests of the panel.

Robert Eirinberg, Kling president, said that The Referee, for whom the shows are produced, plans both network and syndication distribution.

BELOW: Blanchard, Davis, Grange and Britton (front) star in TV series with John Derr (center) as moderating "Referee." (See article above.)



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CinemaScope with Stereophonic Sound

on Reeves Soundcraft

MAGNA-STRIPE*



Scene from "THE ROBE" New CinemaScope Epic by 20th Century-Fox, as compressed on regular 35 mm. film.



Same scene with image restored to normal proportions on panoramic CinemaScope screen

Soundcraft is proud to have participated in the history-making realization of CinemaScope, 20th Century-Fox's revolutionary Anamorphic Lens process.

Critics and public are hailing CinemaScope as a major milestone in entertainment. They are also hailing Magna-Stripe—Soundcraft's magnetic oxide striping process—for making it possible for 20th Century-Fox to put the breathtaking perfection of stereophonic sound on the release prints of "The Robe"... combining, for the first time, four separate magnetic sound tracks on one 35-millimeter film strip.

Mixing, dubbing and editing with Magna-Stripe have already revolutionized Hollywood sound reproduction. And now, thanks to the excellence of Magna-Stripe oxide coating process, 20th Century engineers have chosen to apply it to the release prints of "The Robe" itself.

Thrilling thousands today, "The Robe's" four separate Magna-Stripe sound tracks energize playback heads built right into the theater projectors. Savings over separate synchronized sound processes are notable.

Complication of apparatus is minimized. And stereophonic sound reaches new technical perfection.

The same superior magnetic oxide coating chosen for "The Robe" is applied to the Soundcraft Magnetic Recording Tape you use in your film studio, radio station, TV studio, business or home tape recorders. For information on how both 16 mm. Magna-Stripe Film and Soundcraft Tape provide outstanding advantages in your field, write to us at once.

*T. M. Reeves Soundcraft Corp.

How four Magna-Stripe sound tracks are placed on a single 35 mm. release print:

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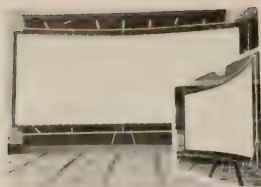
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THIRD EDITION OF THE INDEX OF TRAINING FILMS NOW AVAILABLE

♦ The Third Edition of The Index of Training Films, widely-used and authoritative reference listing all free-loan, rental and low-cost purchase sound films and slidefilms available for industrial

training and vocational classroom use is now available. Nearly 2800 titles are listed, together with complete sources. THE INDEX lists at only \$2.00. Order today from BUSINESS SCREEN, Chicago 26.



Two views of Radiant's "Curvex"

With "Curvex" Radiant Broadens into 16mm Wide-Screen Field

♦ Keeping pace in wide screen motion picture projection, manufacturers continue to advance equipment modelled for the educational and industrial markets. A new portable CURVEX screen has been designed for the 16mm field by RADIANT MANUFACTURING CORPORATION. The unit will produce the CURVEX in sizes from 5 feet to 20 feet wide.

Projected with an anamorphic (squeeze) lens that casts an image approximating the expanse of normal vision, the picture reflects on the wide silver fabric screen to give viewers a sense of being in the picture. This effect is gained without the use of special glasses.

The aluminum framework of the Curvex screen curves the fabric to help increase the illusion of depth and to give better reflected light distribution throughout the area of observation. Uniform brilliance from all viewing angles is claimed for the tightly laced, specially treated fabric which also can be used for three-dimensional projection. When the screen is not in use, the fabric may be rolled up and the light weight frame folded for storage in a metal case.

Various organizations producing industrial and sales films that lend themselves to broad area visualization are using the 16mm wide screen projection system, the manufacturer points out. Other potential large-scale users are film exhibitors in foreign countries where 16mm projection is standard practice.

Projection Lens Series Designed For Bright, Sharp Screen Images

♦ SUPER-CINEPHOR (f/1.8) projection lenses are offered in a new series designed to produce "maximum brightness, contrast and sharpness, edge-to-edge," on all types of professional movie screens, accord-

Below: The new Bausch & Lomb Super-Cinephor Projection Lens (see above).



NEW AUDIO VISUAL PRODUCTS

The Latest in Projection & Production Equipment

ing to BAUSCH & LOMB OPTICAL Co., manufacturers.

Because the lenses solve the problem of resolution at the outer margins of the screen and increase illumination, distributing it evenly, without sacrificing resolution and illumination in the screen's center, the manufacturers aver, they will be useful on 2-D screens, new types for CinemaScope, 3-D and other wide-screen processes.

The new lenses employ five different kinds of glass. Two of these are varieties of extra dense barium crown glass. The unusually white glass of the lenses, combined with a new design formula, is said to eliminate color absorption and transmit the full color and brightness of the image.

The lenses are available in several focal lengths. The manufacturer plans to extend the variety in the coming months. The f/1.8 Super-Cinephor lenses will be distributed through the company's established channels.

16mm Victor 1600 Arc Projector Is Marketed for Portable Users

♦ Victor 1600 Arc is the name of a new portable 16 mm motion picture projector announced by Sam G. Rose, president of VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa. Priced at \$1845.00, the machine is designed for use by schools, churches and business.

The Victor 1600 Arc is composed of three parts, rectifier, speaker and arc lamp house. These sections, described as easy to carry, are finished in Victor Sage-Green. Assembly may be made in "less than five minutes."

The rectifier, serving as a base for the whole unit, has stabilizing swing-out legs with built-in floor levers to aid set up on uneven floors. Blower cooling is aimed at preserving rectifier tube life. A positive lock-tilt assures fast, accurate centering on the screen from any angle of throw, up or down, according to the manufacturer. Illuminated, top mounted controls include a service line voltmeter with voltage selector for operating the rectifier at maximum efficiency at prevailing voltage; circuit-breaker switch rated at 20 amps for overload protection; and an eight position output tap for supplying proper voltage to arc lamp.

Source of illumination for the new

projector is a self-contained arc lamp house. The lamp house is attached to the amplifier by means of a finger-tip snap-lock catch. Built into this section is an ammeter for checking current supplied to the carbons for maximum light and constant illumination on the screen. The Victor Arc delivers 1600 lumens on the screen for a 58-minute show using one set of carbons and operating at 30 amps, the manufacturer states. Carbons are automatically motor-driven to insure even burning. A mercury safety switch inside the lamp house door protects the operator against accidental exposure while the arc is in operation. A special F 1.4 condenser lens is removable for cleaning. Although the manufacturer deems heat filters unnecessary, provision is made.

Victor Amplifier Details

The amplifier has top mounted controls. Arranged on the control panel are: amplifier "on-off" switch, three amp fuse, separate exciter lamp switch, individual tone and volume controls, phono input, mic input with volume control. A separate 117 volt auxiliary outlet is utilized for electrical changeover in dual operation. It may also be used as a recorder, Magnesound, or record player "plug-in." Output of the amplifier is 25 watts.

Permanently mounted to the amplifier is the Victor "safety-first" projector. Other safety features include safety film trips, 180° swing-out lens, off-set film loop, large single drive sprocket, dual flexo pawls, fingertip rewind, and an automatic douser. To protect the shuttle, sapphire tipped pawls have been added. A special flat field lens and an air-conditioned aperture are features.

Designed for Compact Travel

Enclosed in a new bass-reflex cabinet is a BR 12 speaker with Alnico V magnet. Additional speakers, in series, may be attached. The cabinet houses the amplifier, projector, and accessories during transportation of the complete unit. Standard equipment of the 16 mm motion picture projector includes rectifier, amplifier, projector, bass reflex speaker, keyed cables, 25 sets of carbons, 1600 foot reel, oil kit, power cord, speaker cord, and accessories.

The Victor 1600 Arc is available through authorized distributors. The corporation will send a free specification folder on written request.



"Industrialist" Projector in Use

DuKane, S.V.E. Announce Remote Control Slidefilm Projectors

♦ An INDUSTRIALIST series of remote control slidefilm projectors which allow control of presentations from any point in the room has been announced jointly by the DuKANE CORPORATION and THE SOCIETY FOR VISUAL EDUCATION, INC.

Available in 500, 750 and 1000-watt models, the new line incorporates the "Synchronwink" mechanism for Instantaneous (1/20th of a second) picture advance. "Micro-frame" control is said to assure positive framing of each picture.

The user advances pictures by pressing a push-button on the end of a 10½-foot cord which may be lengthened with 35-foot extensions available as accessory items. This remote control eliminates the need for a projectionist, delays, annoying hand signals, and other cues.

Two by two slides may be projected manually with a slide changer included as standard equipment. Other features include blower cooling, a five-inch f3.5 Wocoated Anastigmat lens, "push-in" threading, and 15 degree tilting control. Three, four, seven and ten-inch lenses are available to meet varying needs.

The largest (1000-watt) model weighs only 31 pounds, and case dimensions for all units are 13¾ by 13¾ by 10½ inches. Prices, including case, range from \$199.50 to \$279.50.

More detailed information is available from S.V.E., 1345 Diversey, Chicago 14, or DuKane Corporation, St. Charles, Ill.

Mitchell Camera Corp. Announces New "Follow Focus Attachment"

♦ The new Mitchell Follow Focus Attachment for NC, Standard and 16mm Mitchell cameras is designed for use in action shots moving toward or away from the camera. It is said to assure full control of picture framing and lens focusing, particularly at close, critical ranges.

Once the attachment is fastened to the camera, all follow focus control is accomplished through the use of one knob. This saves lost production time on the set often required

for the solving of follow focus parallax control.

The Follow Focus, supplied in kit form, is said to be easy to install and remove, and does not interfere with the use of all standard Mitchell accessories. It is supplied complete with bracket for attaching the matte box.

Full information is available from Mitchell Camera Corp., 666 West Harvard St., Glendale 4, Calif.

Mitchell "Follow Focus" Elements



Bell & Howell Replaces Comat with Keener Anastigmat Lens

• Sharper pictures on the screen with foreground images standing out clearly from the background is said to be the advantage of a new anastigmat lens, the BELL & HOWELL 1-INCH f/1.9, made by Taylor, Taylor & Hobson, Ltd., for 16mm motion picture cameras.

This lens replaces the previous 1-inch f/1.9 super comat lens and will be standard equipment on all Bell & Howell 16mm cameras ordered with 1-inch f/1.9 lenses. Better correction of aberrations with higher resolution has been achieved in the new lens, according to the manufacturer. Besides clearer perspective, the lens makes a truer recording of skin, fabric and architectural textures.

Each lens is individually precision calibrated to achieve this sharpness. A hard coating of magnesium fluoride has been applied to assure maximum light transmission. Now available from Bell & Howell dealers, the lens retails at \$86.95.

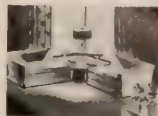
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In the PICTURE PARADE

NEWLY-RELEASED MOTION PICTURES AND SLIDEFILMS

Grenfell Mission Work Depicted In "The Challenge of Labrador"

♦ "The lure of Labrador is not in its finished civilization - it is in its eternal challenge to help others"—This remark of Sir Wilfred Grenfell is the theme of *The Challenge of Labrador*, a 37-minute motion picture relating the medical and social service work of the associations which bear his name.

Opposing the formidable iceberg introduction is a close-up of a warmly worded stone which reads: "In gratitude to God for the Labrador Doctor Sir Wilfred Grenfell . . . Founder and Superintendent of this mission to the fisherfolk of Northern Newfoundland and Labrador this tablet is erected by his friends on the fiftieth anniversary of his landing on this coast August 4th, 1892." The 16mm sound and color film narrates the continuing effort to meet a bleak and abiding challenge, notwithstanding the improvements 50 years of effort have wrought.

While long shots hint the fierce, enigmatic beauty of the far north, most of the film is a nearby view of the cold fact existence of the frugal citizens who inhabit this lonely clime. The camera accompanies a "Grenfell" doctor as he trods the story paths between widely spaced frame houses of a frontier sort visiting the tenacious dwellers. Hospital and social center scenes show doctors and nurses performing surgery in association hospitals; outfitting Labrador tots with clothing; giving bed-time story attention to the orphaned, and affording a livelihood to the disabled.

The Challenge of Labrador is a frank appeal for financial aid in this work. It is obtainable for a fee or contribution at all Grenfell offices. The Grenfell Association of America has headquarters at 366 Fifth ave., New York 1, N. Y. The New England Grenfell Association office is at 25 Huntington ave., Boston 16, Mass.

* * *

"Embryology of the Ear," Part I, Viewed by Medical Science Group

♦ Part I of *Embryology of the Ear*, an animated color and sound motion picture, was previewed by the American Academy of Ophthalmology and Otolaryngology at a recent meeting in Chicago.

Embryology of the Ear, produced for the Academy by Sturgis-Grant

Productions of New York, is a companion film to *Embryology of the Eye*, which was viewed at the 1950 Academy meeting and cited for its contribution to medical science at the International Congress of Scientific Motion Pictures at The Hague the following year.

To trace the embryonic development of the human ear from inception to birth, artists and animators made over 5,000 drawings in preparation for this half hour film. *Embryology of the Ear* was produced under the technical direction of Franz Altmann, M.D., of Columbia University with the cooperation of the Department of Embryology of the Carnegie Institute.

"Travelogue of a Parts Salesman" Shows Busy Jobber on Long Walk

♦ Jubilant over the success of their first sales training film, *Travelogue of a Parts Salesman*, the advertising staff at Toledo Steel Products Company are literally following in their own footsteps.

Two feet, belonging to an automotive jobber salesman, are the central characters in the narrated magnetic sound film distributed for company sales meetings and distributor sales groups. The intrepid feet are used in split-frame sequences to mirror the salesman's travels. When he walks through the automotive world, the top half of the frame registers a contrast of moving traf-

fic. As he calls on garages, car dealers, and truck fleet customers, the top section catches store fronts and fleet vehicles.

During an eight-month run of the film, Toledo Steel received favorable comment from all sales corners. It was decided to keep the feet on the road. Magnetic-sound filming was a preparation for this purpose as the company intends to re-use some of the same footage in subsequent films.

Another use made of the tape recording method in *Travelogue of a Parts Salesman* was a personalized dedication to the particular organization viewing the film. Each audience experienced an agreeable surprise as local names were named.

* * *

"Beginning Softball" Slidefilm Text for Community Leaguers

★ *Beginning Softball*, the Athletic Institute's 10th sports instructional slidefilm, is a complete aid to teaching the popular game. Each "kit" consists of eight slidefilm units, accompanying 33-1/3 RPM records, a Softball Instructor's Guide and a copy of the "How to Improve Your Softball" students handbook. The slidefilms are entitled: *The Game*, *Throwing*, *Fielding*, *Hitting*, *Base-running*, *Pitching*, *Base Play* and *Defensive Team Play*.

Detailing all the basic skills required in the game of softball, the new slidefilm offers an audio-visual teaching program for schools, churches, community and industrial recreation programs. The 35 mm film contains 390 frames and has a running time of nearly an hour.

The Athletic Institute supplies the slidefilm at cost—\$64.25 for the sound version and \$48.25 for the silent kit—without records. Other films in the *Beginning Sports Series* include archery, badminton, baseball, bowling, golf, tennis, tumbling, basketball and volleyball.

For further information on these slidefilms, write The Film Department, The Athletic Institute, 209 S. State st., Chicago 4, Illinois.

BELOW: This youthful player shows throwing skill in new "Softball" series.






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WEST COAST OIL: Information Committee activities during past year are told in "Ladies and Gentlemen." Scene above is from this current Graphic Films' production. (See full story below.)

Graphic Films Busy with Slide, Motion Pictures on Health, Oil

♦ Progress on three new motion pictures and a sound slidefilm was reported recently by Graphic Film Corporation.

An animated medical film, *The Embryology and Pathology of the Intestinal Tract*, has been completed. In production for over one year, this picture is a study of research conducted by Dr. Lawrence Chaffin and Dr. William Snyder of the Los Angeles Children's Hospital and the University of Southern California.

Nearing completion is *Ladies and Gentlemen*, a film describing the activities of the West Coast Oil Information Committee for the past year. Featuring Lurene Tuttle and Larry Thor, this film is being produced for the Western Oil and Gas Association.

Beginning production is a new sound slidefilm and booklet for the Union Oil Company of California, *The Horse with Too Many Shoes*.

This film is aimed at lubrication engineers.

The City That Disappears, produced for Stanford Research Institute, has created enough public interest to warrant a booklet on the Los Angeles smog problem, which Grafic has been commissioned to prepare.

"Air Power in the Atomic Age" Tells 50-Year Story of an Era

★ When Orville and Wilbur Wright straddled their motorized box-kite into the air 50 years ago, they had only to share the sky with clouds, birds and a few errant balloons. The multiplication of man-wings, the increasing role of "air power" since that first flight at Kitty Hawk field, is the story of *Air Power in the Atomic Age*, the New York Times 35 mm sound slidefilm for December.

The unending, radical transformation of aircraft types, their ever increasing use in war and peace and their major share of the defense in the atomic age are the timely thought-targets of this 60-frame film. In six sections, *Air Power in the Atomic Age* introduces the changing concepts of space and time; the workaday and pleasure uses of planes; the genesis of military aircraft; the Communist threat in terms of jet aircraft and nuclear weapons; steps to strengthen American air power and the problems of building and maintaining strong air defense.

Illustrated with photographs, maps and charts, the slidefilm presents its subject in clear graphic terms. A teachers' discussion manual, with an introduction to the topic and additional data on each frame, accompanies the slidefilm.

Air Power in the Atomic Age is the third in the 1953-54 series of eight New York Times slidefilms on current affairs. The entire series is available for \$15.00. Individual slidefilms cost \$2.50 each. They are available from the Office of Educational Activities, The New York Times, Times Square, New York 36, New York.

Emerson Yorke Signs With Sterling for 13 TV Subjects

♦ EMERSON YORKE STUDIOS, in New York, has signed with STERLING TELEVISION CORPORATION to release 13 variety, travel and documentary subjects for use on television in the U. S. The same films are being re-recorded in Spanish for release to the growing Latin American TV market. Yorke's affiliate, Pan American Productions, will handle the latter deal, direct.

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Leg-Lok clamps grip tripod legs—no fear of points falling out of sockets, camera & triangle can be moved by 1 man now, can be used on roof of wagon or truck. Adds stability, rigidity & safety. Cut-out center casting absorbs strain on leg hinges—prevents loosening.

Note large finger-tip tightening knobs—large engraved numerals on extendable legs for accurate levelling.

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Smallest Vidicon Tube Said to Do Big Job in TV Film-Pickup

♦ A two-ounce television camera tube, called the smallest ever developed for broadcast use, was among the prodigies unveiled at the recent SMPTE convention. The Vidicon-type tube was announced as promising greater efficiency and economy in the televising of movie films.

Technical details of the film-pickup Vidicon were described for the convention in a paper by R. G. Neuhauser, tube engineer for RCA Victor Division, producer of the new electronic "seeing eye." Only a fraction of the size of an Iconoscope tube, normally used for film pickup, Vidicon is claimed to be up to three times more sensitive and have a spectral-response characteristic approaching that of the human eye. The tube measures one inch in diameter and six and one-quarter inches in length.

An outgrowth of the original Vidicon-type pickup tube for industrial, closed circuit TV systems introduced by RCA last year, the new tube also utilizes a photoconductive layer as its light-sensitive element. The film-pickup Vidicon has a resolution capacity of approximately 600 lines, and needs only one-third to one-half the light requirements of an Iconoscope for televising motion picture films. For televising transparencies and opaques, the light requirement is one-twentieth of that needed for film-pickup, according to the laboratory spokesman.

Vidicon is the first film-pickup camera tube to develop a signal-to-noise ratio sufficiently high to allow effective use of aperture correction, an operating technique for increasing the clarity of fine details in the transmitted picture, Neuhauser said. The visual equivalent of the Vidicon's signal-to-noise ratio—the ratio of the intensity of the desired video signal to that of undesired noise signal—has been measured as 300 to one, he added.

Vidicon is suited to the reproduction of color films on a monochrome system and may be used with any type TV-film projector.

BELOW: RCA's new two-ounce Vidicon camera tube (held by model) is compared to standard model on table in foreground.

ALONG THE EQUIPMENT LINE

Trembling Tripod Steadied by F & B Leg-Lok Triangle Device

♦ A steady-legged tripod is promised by FLORMAN & BABB in announcing their new LEG-LOK TRIANGLE. The triangle has screw-down clamps which fasten to each tripod leg. Large finger-grooved knobs are said to permit maximum tightening pressure. This is to prevent the legs from jumping out of the triangle when moved. A camera plus the triangle may be moved by one man.

Leg-Lok has a cut-out center casting which absorbs most of the strain on leg hinges, preventing loosening and wobbliness, the manufacturer says. The triangle features large engraved numerals on each extendable leg for quick and accurate levelling. It can be clamped on the roof of a station wagon.

The LEG-LOK TRIANGLE is now

available at Florman & Babb, 70 West 15th st., New York 36, N. Y., or at local dealers.

Silver King Production Screen Designed for Stereo-Color Films

♦ SILVER KING is a motion picture and slidefilm projection screen, "designed for beauty, ease of operation, and perfect stereo-color projection," according to CHESTER C. COOLEY, president of DA-LITE SCREEN COMPANY, manufacturer. A metallic silver surface is said to preserve the stereo camera realism.

The new screen is a composite of earlier Da-Lite features, including a pushbutton opening device which raises the extension rod as the tripod legs open; and an aluminum equalizing "slat-bar," first used on the larger DeLuxe Challenger screens.



DA-LITE'S PRESIDENT, Chester C. Cooley proudly displays the company's new "Silver King" screen.

Another feature of the new screen is the roller-lock, enabling the end cap to stretch the fabric uniformly. The roller-lock pin maintains fabric tension. The extension rod push-button releases the fabric tension. Silver King screen is available in two sizes: 40 by 40 inches at \$31.95 and 50 by 50 inches at \$39.95.

Telectroape, Portable Recorder Offered by New York Manufacturer

♦ A lightweight, dual track recorder, TELECTROAPE, has been entered in the low price field by TELETRONIC CORPORATION, New York. The new recording machine retails for \$75.00.

Telectroape is characterized by its manufacturers as being the smallest and lightest recorder of its type, measuring 7 by 11½ inches and weighing 14 pounds. Mechanical features are a fast forward and rewind; tape speed of 3¾ inches per second; high impedance input for microphone, radio and record player; one hour of recording time from a five inch reel of tape; recording level indicator; single control for record, play and idle; 110 volt 60 cycle A.C. operation.

The machine is sold complete with microphone, five inch reel of pre-recorded tape and extra reel and power cord. The reels may be kept permanently in place and used with the cover closed. Telectroape is transported in a maroon and beige plastic airplane cloth luggage case and has a "custom designed" es-cutechne and motor board.

Eastman Kodak Reduces Prices of Kodaslide Table View 4X and Case

♦ Effective immediately, the EASTMAN KODAK COMPANY has reduced the price of the Kodaslide Table Viewer, 4X, and its carrying case from \$49.50 and \$15.50 to \$37.50 and \$9.75.

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SMPTE MEETING REPORT

★ 500 motion picture engineers and technicians attending the 74th Semi-Annual Convention of the Society of Motion Picture and Television Engineers in New York last month elected a new slate of officers for a two year period beginning next January 1. Axel G. Jensen, of Bell Telephone Laboratories, Inc., was elected engineering vice-president; Barton Kreuzer, of RCA Victor, financial vice-president and George Colburn, of George W. Colburn Laboratory, Inc., treasurer.

Extends Word of Caution

Herbert Barnett, SMPTE president, told the opening session of the meetings that 3-D, wide-screen and stereophonic sound might bring a re-awakening of the motion picture industry, but cautioned that the new techniques should not cause a sense of false security. "Our long range salvation," he said, "depends on how well we have learned the lesson of the past few years, and the degree to which every segment of the industry applies itself to meeting its responsibilities to the public."

Eastman Kodak's D. L. MacAdam warned directors that stereoscopic photography revealed artificial sets, poor lighting and incorrect perspective. The director must avoid the use of badly distorting telephoto lenses in 3-D work.

Predicts Advances in Sound

W. B. Snow, an acoustics consultant, likened present standard film sound to "listening to sound through a hole in the wall." Stereophonic sound offers the human ear an experience that has no equivalent in normal life. Mr. Snow thinks it will come fast.

J. I. Crabtree, of Eastman Kodak Research Laboratory, explained some of the work his company is doing to develop a high-speed method of developing motion picture film. He said the new process uses

an inorganic compound, vanadium salt, and cuts developing time from three minutes to about 25 seconds. This is approximately the same speed now obtained by hot-developing special non-swelling film for intermediary theatre television. With the vanadium solution, regular film can be used and the developer kept at normal temperature.

The SMPTE agreed upon a set of operating standards designed to insure uniform quality from new stereophonic sound equipment that combines photographic image and three-track magnetic sound on one film.

Frank A. Cowan, engineering staff manager of the American Telephone and Telegraph Company, said his company can set up a theatre-TV network on a permanent basis any time it is required. It would be the equivalent of any present telecast network, he said.

* * *

Bell Sound, Audio Trail-Blazer, Is Purchased by Thompson Products

◆ The purchase of BELL SOUND SYSTEMS, Columbus, Ohio, by THOMPSON PRODUCTS, Inc., Cleveland, manufacturer of aircraft, automotive and electronic parts, was announced recently.

Founded by FLOYD W. BELL twenty years ago, the company which bears his name pioneered with public address systems. Following World War II, it expanded into new lines and now manufactures high fidelity amplifiers and tape recorders.

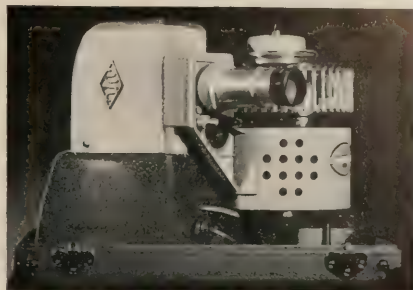
"We are happy to enter this field with a line of reputable products and in association with Floyd Bell, who is so well known in the industry," J. D. WRIGHT, president of Thompson Products, Inc., said. "Mr. Bell will remain with the company and will work with us in the promotion of the enterprise. Bell Sound System will retain its present identity, continuing to operate in Columbus as a wholly owned subsidiary of Thompson Products."

* * *

Literature on RCA Arc Projector

◆ New photo literature describing the recently introduced RCA 16 mm "PORTO-ARC" projector is now available on request from: Engineering Products Department, RCA Victor Division, Camden 2, N. J. Those requesting this material are asked to specify form 2R8783. Detailed in an earlier issue of BUSINESS SCREEN, the "Porto-Arc" is recommended for use in industrial auditoriums, colleges and large schools.

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Let a Selectroslide present your sales message — illustrate your training program — dramatize your reports. Its operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best — Selectroslide.

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BERNARD NELSON MOCHAN

B. N. Nelson Is Appointed Sales Manager of Transfilm, Incorporated
 ♦ BERNARD NELSON MOCHAN, former director of advertising and sales promotion manager of Spencer, Inc., New Haven, Conn. has been appointed sales manager of TRANSMILM, INCORPORATED, New York business and television film producer. Mr. Mochan has already assumed his duties at the Eastern studio.

Henning and Cheadle Announces Home Office Staff Appointments
 ♦ HENNING and CHEADLE, INC. producers of sales promotion and training programs in Detroit, New York and Chicago, has announced a reorganization of its home office staff in keeping with current expansion.

The responsibility of production manager has been assumed by HERBERT HAMILTON, of the production staff. Mr. Hamilton formerly was associated with The Jam Handy Organization and the Mercury Lithography Corporation.

The Art Department also has undergone changes. FRED DEUKER, formerly art director for seven years and associated with Jam Handy previously, has been director of the new Design Department.

ROCH LAMONTAGNE, with five years' experience in every phase of art work at Henning and Cheadle, is art director.

KARL STANDLEY, who recently joined the organization after seventeen years with the Norge Advertising Department, will manage the newly formed Cost Control and Purchasing Department.

RCA Custom Records Names Rogers as New York Sales Representative
 ♦ PETER ROGERS has been appointed New York sales representative for RCA VICTOR CUSTOM RECORD SALES.

Prior to joining RCA Victor, Mr. Rogers was assistant general manager of K. R. Smith-Allied Record Manufacturing for two years.

People who make Pictures

Devine Heads ANA TV Group

♦ JOHN F. DEVINE of the J. Walter Thompson Company recently was appointed chairman of the Committee on Radio and Television Production of the American Association of Advertising Agencies. He was selected by the Operations Committee of the A.A.A.A. Board of Directors.

Lawrence McGinley Named Midwest Educational Manager of United World Films, Inc.

♦ LAWRENCE J. MCGINLEY has been named mid-west division manager for the Educational Film Division of UNITED WORLD FILMS, INC. Mr. McGinley was former branch manager for United World in Portland, Oregon.

Reggie Witalis to Kling Studios

♦ The association of REGGIE WITALIS with the Art and Motion Picture-TV Divisions of KLING STUDIOS as an account executive has been announced by ROBERT B. EIRINBERG, Kling president.

Mr. Witalis, whose specialty is creative sales, comes to Kling from Thompson Associates in New York City where he served as an account executive for seven years. Mr. Witalis will represent the company in the Louisville regional area.

Southerland's New Chicago Office

♦ Chicago office facilities for JOHN SUTHERLAND PRODUCTIONS, INC. are now located in the Palmolive Building, 919 North Michigan Avenue.



ALBERT Z. CARR

Albert Carr Rejoins Caravel Films as Vice-Pres. Account Executive

♦ ALBERT Z. CARR has been appointed vice-president and account executive of CARAVEL FILMS, INC.

During the war, Mr. Carr was assistant to the chairman of the War Production Board, and was later economic advisor on the White House staff. Before the war, he was associated with Caravel in the development of sales training films for industry. He is the author of numerous books, magazine articles, and motion pictures.

McGeary-Smith Laboratories Name Owen Safford Sales Mgr.

♦ OWEN D. (JACK) SAFFORD, former representative for American Airlines in Washington, has joined MCGEARY-SMITH LABORATORIES as sales manager.

Mr. Safford has been with American Airlines for the past eight years, including service as European cargo sales manager for American Overseas Airlines in 1949 and 1950. At McGeary-Smith, Mr. Safford will assume the responsibility of guiding the company's sales and promotion efforts.

McGeary-Smith provides complete motion picture laboratory services for producers in the expanding fields of commercial and television motion picture production. Recently the company opened a motion picture production studio in Washington as an added service to producers.

Appoints New England Sales Rep

♦ FOCAL POINT FILM PRODUCTIONS, producers of business and educational films, television commercials and television program films, has announced the appointment of WILLIAM F. MORGAN as sales representative in Southern New England. Mr. Morgan will make his headquarters in Hartford, Connecticut.

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Jewel
of the industry!

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Technical excellence combined with film production facility and economy has earned the **MAGNASYNC** a proud reputation. Field-tested under all conditions, the SW-602 has proven to be a pacemaker in 16mm professional sound recording.

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1600 Broadway, New York 19, N. Y.; JUdson 6-1420, Cable: CINEQUIP

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P.O. Box 707, North Hollywood, California

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STUDIO BURGERS AND RECORDERS

MULTI-CHANNEL INTERLOCKED BURGERS

S-CHANNEL REPRODUCERS

PORTABLE FIELD RECORDERS

COMBINATION REPRODUCERS

Capsis Named Writer-Director for New Jersey Film Producer

♦ JOHN CAPSIS has been appointed a writer-director for ON-FILM, Inc., Princeton, N. J., Robert Bell, president, has announced. Formerly, Capsis was on the staff of the Princeton Film Center and was associated with the radio-television department of Southwest Advertising Agency, Fort Worth, Texas. He is a graduate of Princeton University where he was active in dramatics.

Reela Films, Miami, Fla. Studio Names Brodock General Manager

♦ FRANK J. BRODOCK has been named general manager of REELA FILMS, Inc., of Miami. Formerly sales manager of the company, he joined Reela Films in 1951. Previously he had been associated for 17 years with The Jam Handy Organization, Inc.

Mr. Brodock's plans for Reela Films call for increased television film activity for Northern agencies and an acceleration of the company's industrial color film work.



FRANK J. BRODOCK



JAMES B. FAICHNEY

James B. Faichney Resigns as U. S. Agency Production Chief

♦ "Since I am a motion picture producer, and since you have indicated there will be no production in the foreseeable future unless additional appropriations are received from the Congress, there is little or no need for my services in a continuing capacity."

With this preface, James B. Faichney tendered his resignation this month as chief of the United States Information Agency's New York office production branch. In the letter to J. Cheever Cowdin, director of the Motion Picture Service, Faichney expressed a desire to return to private industry but offered his services if future need should arise.

New Veep for Young America

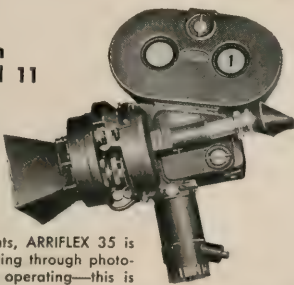
♦ FRED T. POWNEY has been elected a vice-president of YOUNG AMERICA FILMS, Inc., according to a recent announcement by STUART SCHEFFEL, president.



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Model 11

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For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.



Equipped with bright, right-side-up image finder, 6 1/2 x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine.



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A practical storage cabinet for the varied film library. Holds 400, 600, 1200, 1600 ft. reels; 100 filmstrip cans plus utility drawer in base. Overall size: 30" wide, 70" high, 16" deep. Over 50 models to choose from.



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Our two exclusive processes:

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We remove scratches, fingermarks, oil stains from both sides of film, restore flexibility to brittle film and repair faulty splices.

RAPIDTREAT—

We coat the emulsion side of new film to protect against scratches, staining and brittleness that occur through handling and projection.

Among our many satisfied customers are: Eastman Kodak Co., E. I. du Pont, U. S. Steel, General Motors, American Cyanamid, Pan American Airways, Jam Handy Org., CBS-TV, NBC-TV, Atchison Topeka Santa Fe R.R., State Dept. of Education, Georgia, Conn.

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- KODACHROMES
- NEGATIVES
- PRINTS

TV Time for Sponsored Motion Pictures

NEW YORK'S WNBT OFFERS AN EXAMPLE OF ACCEPTANCE STANDARDS

ASK ALMOST any business film sponsor if television screenings of his latest film are really important to him. Answers you get will range from the most enthusiastic to the slightly cautious, but a consensus indicates that less television time is not "a minor subsidiary" to ordinary non-theatrical distribution, but a factor that is important and becoming more so all the time.

Several questions arise in considering whether business should "go after" this time with more determination or just take it as it comes.

1. *Is it worthwhile?* Of course it is. If your film is worth seeing—if it will tend to win friends for your company—every showing you get is money in the bank. Audience totals will certainly be large—even at "off hours"—though station audience estimates must be taken with a grain of salt.

Acceptance Depends on Film Content

2. *Is it hard to get business films on television?* Generally no, although it varies. Even the key network stations in the major cities will run business films—for free, of course—if the subject warrants. Smaller VHF stations and almost all UHF outlets run them regularly, up to a dozen or so hours a week.

Sponsors do find, however, that a fair number of valuable prints are tied up if shipped without a specific station request. Some firms wisely use a specialized film distributor to handle these details.

3. *Why do they run them for nothing?* Some companies with good business films have noted the paradox of paying through the nose for a 20-second spot, and then seeing the station run a whole half hour of the same company's public relations film for nothing. Stations do this—let's face it—primarily because they are hungry for material which TV uses up at a tremendous rate.

Second, they do it because your films are free and television programming costs money. That means a lot, especially to small stations.

Third—and don't underestimate this—your free film may be much, much better in quality and interest than anything the station can schedule in rented films or live programming.

Is It News Or in "Public Interest?"

Fourth—your film may have news value or be in the public interest. Just as any newspaper, or any magazine, prints news or features based on "publicity releases" from and about business, if it is genuine news or an interest feature story, so

TV stations will schedule business films with propriety if they meet the station's standards.

4. *What are the station's standards?* Each one is different. Sikorsky, American Petroleum Institute, Ford, Pan American and many other films have found almost universal acceptance and played almost every station in the country. Modern Talking Picture Service and Association Films have arranged for literally tens of thousands of TV playings for films in their catalogs. But that doesn't mean that every film can play every station, or even any film can play any station.

On any station your film must fit TV programming time. It must fit 5-15-30 minute time segments and allow for station breaks, commercials, etc. It must be free of any actual advertising. And it's got to be an interesting film. A half-hour run-around your nuts and bolts factory will just not do.

Some stations are pretty easy to make—one station near New York recently ran 1½ hours of Ford pictures and a half hour of Pan American film on a single week-end afternoon—and it was not the first time they had played the station either. One or two desperate UHF stations in the midwest, it is said, will take anything, almost all the way down to minute-movie advertising plays. But these, by and large, are exceptions.

WNBT Will Show Right Kind of Films

How does it work on a station that is really hard to "get on?" WNBT, in New York, probably has as many hours of "sold" time as any station in the country, and it is the local key station of the NBC-TV network. Does WNBT use commercial films? It certainly does, likes them, and is glad to get them.

If WNBT has a time slot open—and there is a good business film that would fit that slot—it gets played, and the station, and often the whole network, are happy to have put it on the air if it's interesting, if it's honestly non-commercial, if it's in the public service or educational, and if it's available—and that means at the station's optional time, even on the spur of the moment, and not on

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TELEVISION ART
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OPTICAL PHOTOGRAPHY

Animation — Titles

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LEXINGTON 2-7378



TV AUDIENCE IS LARGE, less accountable, but a genuine factor for the sponsor whose films have real public interest value (scene above from an R. G. Wolff film).

the basis that "you may book this film for your station on 90 day notice."

(One good way to get more playing time for films is to let stations keep them on indefinite loan for several months. A one-reel b/w print doesn't cost very much—and if a film is constantly available—on the shelf—it may, and often does, get multiple playings.)

Guardian of the Quality Line

Guardian of business film (and other films as well) standards for WNBT is the supervisor of the Film Procurement Division of the station, Miss Beulah Jarvis. The trade saying goes that if you can get your film in Miss Jarvis' good graces it would be acceptable on just about every station in the country. It's the acid test, they say, and it's not a bad place to start any film if you have big plans for plumb the free TV market.

Here are some of the criteria and operating procedures used by Miss Jarvis' division at WNBT: Your film should first be offered to the station with a short explanation of what it is about. An elaborate mailing piece isn't necessary—a letter, or a phone call will do just as well. Miss Jarvis is happy to preview almost any film that would possibly be acceptable to WNBT.

It should be timed to about 12½ minutes (although 23½ minute films can sometimes be used), cleared for television (check your producer about this), clean, unscratched and of ordi-

nary good screening quality. B/W prints are best, but good Kodachrome is perfectly acceptable.

WNBT doesn't like a title or end-title that says "Presented by XYZ Company," for, of course, the film, if used, would be presented by WNBT.

Obvious Commercials Are Taboo

A long or medium shot of the product or the company's name on a sign may not be objectionable if they seem to be natural in the film, but obvious close-ups or contrived pan shots ending up on an advertising billboard are taboo. It just doesn't pay to try to "sneak a commercial across"—stations just won't take them that way.

WNBT, and most other good television stations, like to have the same liberty of editing that a newspaper editor has in printing business news. This does not mean that the film will be edited to death, it just means that some things seem proper on television and some don't—and the station feels that it is the best judge. However, WNBT finds that with most business film distributors no editing at all is necessary.

Most business films appear on WNBT during the weeks between the ending of one program series and the beginning of another. For instance, if the *Joe Blue* program has been running its course for 26 weeks and goes off the air for a summer hiatus and the *Richard Roe* show won't start for two or three weeks, WNBT might find this a good time to schedule a couple of good business films to temporarily fill the time slots. At other times, WNBT, and the whole NBC-TV network, have scheduled whole series of business films. One of these shows, *Prologue to the Future*, was on the network for 16 months.

Audience Mail Shows Real Interest

You might wonder what viewers think of the programs once they get on the air. Of course they don't draw fan mail like the latest crooning heart-throb, but letters have come in once in awhile that indicate people like the films pretty darn well.

Free TV time for business films is an important addition to other methods of distribution. Its scope will constantly increase as more and more new stations go on the air. Just as the stations are providing a welcome and free outlet for business films, film sponsors can render an important service to station operators by supplying good "non-commercial" and audience-building material. It can be a very happy combination that will build for a long and profitable future.

EDITOR'S NOTE: the report above is the first of a continuing series of articles on the standards of acceptance and detail involved in releasing sponsored motion pictures to the nation's t.v. stations. Watch for another in an early issue of BUSINESS SCREEN.

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Public Utilities and the Screen: Part 2

BUSINESS SCREEN SURVEY REVIEWS PUBLIC POWER FILM PROGRAM

THIS CONTINUING STUDY of audio-visual utilization in the field of public and private utilities also embraces the activities of those concerns which are publicly-owned. Government power has an even more urgent need to report to the citizens who own it and from Federal TVA to local city-owned light plant, the screen is performing the same useful services, both internally and in public relations.

Reviewed in this issue are the film programs of Los Angeles' Water and Power Department, a local public trust and Ontario's Hydro-Electric Power Commission.

Public Relations and Training Are Film Objectives at Los Angeles

★ The Department of Water and Power, City of Los Angeles, uses motion pictures and other audio-visual aids for two chief purposes: public relations and training.

Representatives of the department use films in conjunction with public speaking appearances before local clubs and organizations, and in schools. These speakers address the groups in regard to the history and service of the department, and supplement their talks with films or occasionally slides.

The most recent addition to the department's collection of films is *The Twin Titans*, a 30-minute, color story about the bringing of water and power to an arid village that later became Los Angeles.

Area Development Work Is Shown

Earlier films which deal with the development of water and power in the area are *Water for Millions* and *More Power to You*. The first traces a drop of water from a snowflake on the distant slopes of the High Sierra mountains to the kitchen faucet. The later film covers the development of the Colorado River, and discusses today's and tomorrow's power supply.

Summer Storm emphasizes the importance of electric power, which must be made to order, and offers a behind the scenes picture of the department's service.

Two department films promote areas in California. *Paradise Trail* is designed to create an urge in the viewer to hoist a pack upon his back and set out for a mountain vacation. *Sportsmen's Paradise* takes the audience on a tour of the Owens Valley-Mono Basin.

Also Adapts GE, Federal Films

Other department films include *House of Happiness*, *Vacation Paradise* and *Construction of a 138KV Underground Transmission Line*. Purchased prints of General Electric's *Pipeline to the Clouds* and *Clean Waters*, and *Hoover Dam* by the Bureau of Reclamation are also used in the program.

The other use for motion pictures is for in-service training and safety programs. Films, slidefilms and slides are used in the human relations and supervisor training programs, in the orientation program for new employees, in "essentials of effective supervision" training, and dur-

ing various other specialized training programs.

The department's training section has been using films as training aids for more than five years, and according to Otto S. Snoffer, public relations representative, motion pictures have been found to be valuable in making training programs more interesting.

He said, "Films offer a change of pace since their presentation gives both the trainees and trainer a chance to relax."

The department also finds the use of well prepared films advantageous in presenting much pertinent material in a short period of time. In addition to their own films, other titles used include *A Safe Day*, *Strange Interview*, *The Inner Man Steps Out*, *The Boss Didn't Say Good Morning*, and many others.

To support its extensive motion picture program the department has two 35mm motion picture projectors, 10 16mm projectors, as well as many slide projectors and other audio-visual aids used by different divisions within the Department of Water and Power.

Citizens Gas of Indianapolis Tells Story in "Taken for Granted"

★ The Citizens Gas and Coke Utility of Indianapolis, Indiana is operated by the board of directors as a public charitable trust. To tell its story of service to the community, the organization has made a sound and color motion picture called *Taken for Granted*.

Dealing with a problem which faces practically every utility company, public or private, this film tells the story of gas and its effect on the development of Indianapolis. It points out to the people of the county why their utility is important to them.

Citizens offer the film to any group of 25 or more persons in the county and will completely stage the program, including projector film and operator, just for the asking.

In the 18 months the picture has been in circulation it has been shown to audiences ranging from 15 to 250, and has enjoyed an excellent reception. As public relations, *Taken for Granted* is called "extremely effective."

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Ontario Hydro-Electric Commission Encourages Interest of Consumers

★ The objective of visual aid utilization in the Hydro-Electric Power Commission of Ontario, is to acquaint its customers with all phases of the Commission's undertakings and to create customer interest in the organization.

The value or success of these efforts is very much in evidence in the general interest shown in the affairs of the commission throughout the Province of Ontario.

In support of this effort the commission has sponsored three motion pictures which contribute to consumer information and education: *Niagara the Powerful*, *More Power to the Farmer* and *The Bright Path*.

These films are distributed on a free loan basis to church groups, service clubs and other community organizations. Schools are supplied with the films and supporting literature such as information about the Hydro-Electric Commission and questionnaires on the subject matter of the films.

When executives of the commission visit groups or organizations to speak on various subjects, 35mm slides are often used to support the program.

For internal training the commission borrows or purchases films to suit various training programs. Among those included in the past have been lineman training, safety programs and courtesy instruction.

The commission owns four 16mm sound motion picture projectors, one sound slidefilm projector and several other pieces of audio-visual equipment to support its visual aid program, among employees and the public. ☐

Summary of Public Utility Survey Shows Functional Role of Films

★ Films serve the public utilities field in a wide range of important functions. In the relatively small number (54) of film programs considered for this article, a great many applications of audio-visual communications stand out as being especially appropriate to this industry.

In summary, public utilities most often sponsored or produced motion pictures for these primary reasons:

1. To explain the history and importance of their type of power.
2. To record the company's contribution to the well being of the area.
3. To encourage expansion and development of business and industry in the area served by the company.
4. To announce and explain some large company project such as a new gas pipeline.

Libraries of motion pictures are maintained by public utilities for use both within the organization, and among consumers. The films in these libraries most often include:

1. Product information pictures produced by appliance manufacturers, and other companies in appropriate fields.
2. Documentary films about America's free enterprise economy.
3. Safety films.
4. Subjects of general interest and value to the community.

For internal training the utilities use syndicated motion pictures and slidefilms, and the productions of the various utility organizations. Safety training is probably most often supplemented with audio-visual aids, but other subjects include, supervisor instruction, lineman training, courtesy, salesmanship and wide range of others.

Audio-visual communications serve public utility companies in public relations, sales promotion, and internal training. When a company has not yet had any films custom-made, it ordinarily makes full use of the materials available from other firms in the industry, its associations and syndicated sources.

In all, the utility business, one of the outstanding segments of the American economy, is as modern and up-to-date in its internal and external communications as it is in the generation and transmission of power to run the nation's machines. ☐



a good production DESERVES a good package!

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• DISTRICT OF COLUMBIA •

The Film Center, 915 12th St. N.W., Washington.

• MARYLAND •

Howard E. Thompson, Box 204, Mt. Airy.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 122 W. Chipewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, Inc., 1775 Broadway, New York.

Ken Killian Sd. & Vis. Pds., P. O. Box 364 Hempstead, N. Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling. Visual Sciences, 599BS Suffern.

• PENNSYLVANIA •

Jam Handy Organization, Inc., 930 Penn Ave., Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

• RHODE ISLAND •

Westcott, Slade & Balcom Co., 95-99 Empire St., Providence 3.

• WEST VIRGINIA •

Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St. Phone 2-5311, Box 6095, Station A. Charleston 2.

B. S. Simpson, 818 Virginia St. W., Charleston 2.

SOUTHERN STATES

• ALABAMA •

Stevens Pictures, Inc., 217 - 22nd St., North, Birmingham.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

• GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

• VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

• ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

• KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

• MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Academy Film Service, Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Twyman Films, Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

• WISCONSIN •

R. H. Flath Company, 2410 N. 3rd St., Milwaukee 12.

WESTERN STATES

• CALIFORNIA •

Baron Film Service, P.O. Box 5041 Metro Station, Los Angeles 55. Calif.

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

Jam Handy Organization, Inc., 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 8.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

H. O. Davis, 522 N. Broadway, Oklahoma City 2.

• OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

• TEXAS •

Association Films, Inc., 1915 Live Oak St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

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A New Reference for the Producer

1953 Copyright Problems Analyzed, a collection of seven lectures—the second in a series. Published by the Commerce Clearing House, Inc. \$6.75.

★ A wealth of pertinent information for anyone concerned with the copyright problems of the motion picture industry will be found in this series of informative, interesting talks.

Probably because it is made up of talks, delivered before the Copyright Institute of the Federal Bar Association of New York, New Jersey and Connecticut, the book lacks any of the heavy verbosity usually connected with books on legal subjects. Spiced with specific instances and anecdotal explanations, it lends itself more to casual reading.

Covers Wide Range of Subjects

The subjects covered include The Copyright Office itself, newspaper, magazine and syndication problems, contracts, idea-piracy claims, creators' protective societies, tax aspects of copyright, and fringe rights and situations.

Much of the material presented has no particular application to the film medium, but in almost every section specific and practical references are made to motion pictures, television or some problem faced by the business film user.

Of special interest in this field is the section on contracts which touches on interpretation, enforceability and trends in contracts with both actors and authors. The effect of television on past and present contracts is analyzed.

Of Tax Savings and Legal Claims

The possibility of law-suits for idea-piracy probably faces many sponsors, and in this section they will find some cautions—but no real solutions. The discussion of tax aspects of copyright offers some possible money-saving ideas, and the final section discusses some of the aspects of the law under recent consideration in the courts.

The specialists in copyright law who wrote this book—Arthur Fisher, William Klein, II, David M. Solinger, Edward E. Colton, Alfred H. Waserstrom, Harriet F. Pilpel and Walter J. Derenberg—haven't made experts out of any of their readers. But they have offered some concrete advice on handling everyday copyright problems.

—And a Guide to Mental Health Films—

Films in Psychiatry, Psychology & Mental Health, by Adolph Nichtenhauser, M.D., Marie L. Coleman, David S. Ruhe, M.D., of the Medical Audio-Visual Institute of the Association of American Medical Colleges. Published by Health Education Council, 10 Downing Street, New York. \$6.

★ This 269-page book is a compilation of information on 101 of the more important films on mental health. It contains detailed critical reviews of 51 of the films, illustrations from

several of them, a good index and complete guide to suggested audiences. It should be noted that a majority of the films listed are suitable for professional audiences, only.

The book is more than a catalog of films. It is meant to be read, and, in fact, goes a long way in enabling readers to "see" and evaluate many of the films they will never actually see. A part of the book is concerned with a discussion of techniques for reviewing films of this nature, and with suggestions for practical utilization.

Reviews of 51 films, which constitute the body of the book, were compiled by a panel of mental health experts, employing a consensus method. Most of those who took part in these panels were from the New York State Psychiatric Institute of the College of Physicians and Surgeons, Teachers' College of Columbia University and the Department of Psychiatry and Neurology of Boston University.

Films in Psychiatry, Psychology & Mental Health was developed under a grant from the Rockefeller Foundation.

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STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 35, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Business Screen Magazine, published eight times annually at Chicago, Illinois, for October 1, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, O. H. Coellin, Jr., 325 Pinecrest Lane, Wilmette, Ill.; Editor, None; Managing Editor, None; Business Manager, None.

2. The owner is: Business Screen Magazine, Inc., 7064 Sheridan Road, Chicago, Ill.; O. H. Coellin, Jr., Wilmette, Ill.; Robert Seymour, Jr., P.O. Box 398, Southhampton, N.Y.; J. E. Aloush, 231 N. LaSalle St., Chicago, Ill.; McCutcheon, Evanston, Ill.; May D. Spear, Laguna Beach, Calif.

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SERVING CINEMASCOPE PROGRESS are Adolph Wertheimer (left above) vice-president of Radiant Screen Co., Chicago and its distinguished leader Spyros Skouras, president of 20th Century Fox (right) shown at a premiere of "The Robe," first Cinemascope feature. Radiant is now fabricating the officially-approved Astrolite screen.

TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE EIGHT)
ucts and ideas. The race will surely go to the swift and strong, as it always has in anything but the artificial and inflated economy such as the immediate post-war years brought us.

Sure-fire aids to salesmen, potent *visual* selling ideas for home and store demonstration, media in tune with the colorful visual era—will play a most important part for *progressive* firms.

Fortunately, the business film medium enters this significant period *well-equipped* for an utmost effort. Trade presentations to dealers, jobbers and distributors now have the benefit of proven stereo color and wide-screen equipment—and production skills to match. Economical "Pan-Screen" techniques utilizing the wide screen and stereophonic sound for still-picture showings make it possible for the average firm or ad agency to utilize potent sight/sound techniques without undue budget strain.

The experience of specializing business film producers and laboratories with improved color processes and filming techniques has laid a firm foundation for their entry and subsequent leadership in the production of color television commercials and packaged programs for business sponsorship. The advent of color t.v. and the solid know-how which it requires of the producer will bring the long-overdue collapse of too-numerous fly-by-nights who inhabit the fringes of television film production.

* * *

Sponsored and Government Film Productions Win Highest Honors at Venice and Edinburgh

★ Highest honors at the fourteenth annual Venice, Italy festival of cinematographic arts went to a Veterans Administration medical motion picture *Combined Resection of Tongue and Floor of Mouth* which received the Venice medal award in the international class for films of that type. The General Electric color motion picture *Lightning Masters*, produced by Raphael G. Wolff Studios, was also honored at Venice. A U. S. Department of State film *Man Learns to Farm* and the American Petroleum Institute's animated

subject (by UPA) *Man on the Land* were other Venice entries which received honor mention.

The Edinburgh, Scotland festival included more than 20 U. S. films in screenings for which festival certificates are issued. Sponsored motion pictures thus honored were *Out of the North* (Nash Motors) and *The American Road* (Ford Motor Company), both produced by MPO Productions; *Breaking Point* (Pennsylvania RR), produced by Unifilms; *Lightning Masters* (see Venice award); *Man on the Land* (also at Venice); *Birds of the Prairie* (distributed by Minneapolis-Moline Implement Co.) the series produced by Martin Bovey Films; *How to Catch a Cold* (International Cellucotton) a Walt Disney production; and two government films, *Valley of the Weavers* (U. S. State Department) and *Waters of Coweeta* (U. S. Department of Agriculture).

E. R. Squibb & Sons and *The Earth Shall Give Back Life* was another sponsored subject at Edinburgh and the U. S. Navy film *Marine Gas Turbine* was among the government films screened to festival audiences.

U. S. educational film producers were honored at Edinburgh with triple awards to Encyclopaedia Britannica Films which showed *Baltimore Plan. Art and Motion and Nature's Plan*. Coronet films shown at Edinburgh were *Personal Health for Girls* and *The Water We Drink*.

George Stoney's remarkable documentary of a Southern midwife, *All My Babies* (distributed by Columbia University Press) was another featured event during the Edinburgh screenings. The University of California (Los Angeles) film *Shakespeare's Theatre* also had special appeal.

Information Films amusing *The Salesman* was an Edinburgh short subject which drew laughter and applause as a satire on U. S. sales meetings. The feature motion picture class was headed by Louis de Rochemont's religious subject *Martin Luther* and the 20th-Century Fox short subject *Light in the Window* was the final U. S. film.

The 1954 Publication Event for Business Film Producers!

THE 4TH ANNUAL PRODUCTION REVIEW
ISSUE OF BUSINESS SCREEN MAGAZINE

Coming in February, 1954!

Survey forms and advance invitations are now in preparation for U. S. and Canadian business and television film producers eligible for listing in the authoritative 1951 Annual Production Review Issue of BUSINESS SCREEN.

Listings in this 4th Annual Review Issue will be restricted to recognized, experienced makers of business and television commercial films. Your invitation to participate is the symbol of quality in sponsored film production among the nation's buyers.

Many additional features will make this Annual Review a memorable event in our 15th Year of Publication.



MODEL PROJECTION ROOM FACILITIES of New York's Movielab Film Laboratories, Inc. were recently opened at the firm's executive offices, 619 W. 54th Street in Manhattan's midtown district where they will be maintained for the use of clients and producers.

Henry Ford II Wins Praise for Service as New Delegate to UN General Assembly

★ Having successfully handled the 1951 technical assistance program which won the approval of the United Nations' economic and financial committee, Henry Ford II, president of the Ford Motor Company, is winding up his first period of service as U. S. delegate to the U.N. General Assembly. Returning to Detroit when this session ends in December, the youthful chief executive said he found his new job "interesting and worthwhile." Success of the technical assistance budget, which has included the showing abroad of many hundreds of U. S. industrial and agricultural films to stimulate productivity, was indicated by the unprecedented action of the Russian delegation which announced a contribution of 4 million rubles to the 1954 budget. Russia had never subscribed before.

"I do know that the multilateral technical assistance program is something that really gets down to the people," Ford said. "For many persons in many parts of the world it is the United Nations. It is one of the most effective means of helping peoples to overcome conditions which breed unrest, tyranny and war."

"The technical assistance program, in the multilateral form the United Nations conducts it, is a constructive force for good. It effectively spreads a relatively small number of dollars so as to produce large results."

* * *

Briefs from the News at Presstime:

★ Just received is the announcement of a New York office for Byron Studios and Laboratory, Washington, D. C., who will maintain facilities in Manhattan at 550 Fifth Avenue. The word from Byron Roudabush, president, is that John H. Ware, sales manager of the capitol firm, will be in charge of the New York offices.

★ The appointment of Mrs. Elsa D. Aylward as advertising manager of the DeVry Corporation was announced late last month by W. C. DeVry, president of that 40-year old equipment firm. Mrs. Aylward has the distinction of being "first lady" among the audio-visual equipment makers and one of the few feminine executives since the retirement earlier this year of Bell & Howell's ad manager, Mrs. Margaret Ostrom.

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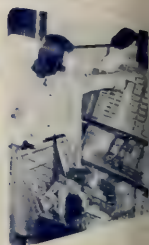
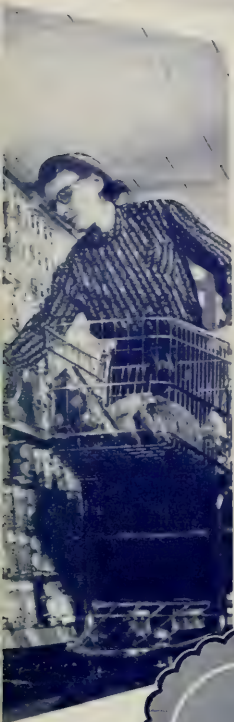
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VISUAL
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—A PICTORIAL REPORT

NO. **8** OF VOLUME 14 • 1953
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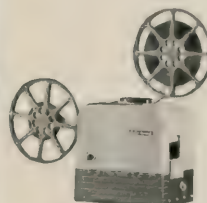
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Issue 8 • Volume 14 • 1953

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PLUS: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS



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Holiday greetings:

To the readers of this page;

To our clients – past, present and future;

To our competitors in the rich field of visual media;

To men of good will everywhere.

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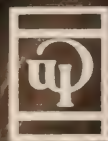
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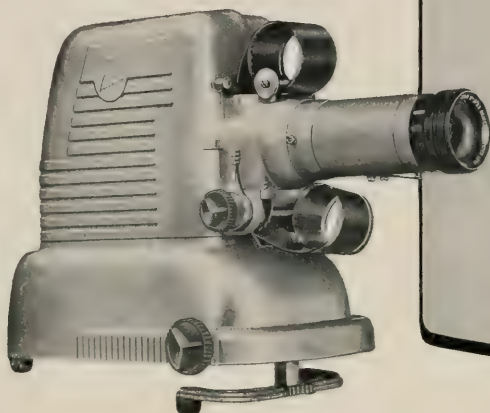
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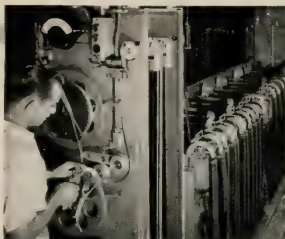
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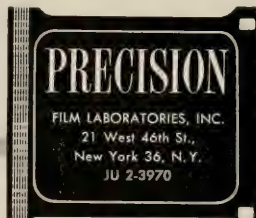
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TRENDS

IN THE NEWS OF BUSINESS FILMS

The All-Electronic Future Is 1954's Big Challenge—But Let's Understand It!

OUR INVENTIVE GENIUS has made its strongest impact in decades on the sight/sound media of communication. Within this eventful year we have witnessed the following developments:

1. Resolution of the color television future by means of the all-electronic compatible color system and its recent approval by government.

2. The demonstration by the Radio Corp. of America of its technique for recording tv pictures on magnetic tape in color and in black and white. Other organizations such as Crosby Enterprises and General Electric have also been active in this field.

3. The widespread theatrical adoption of 35mm wide-screen and three-dimensional projection techniques and their subsequent carry-over into 16mm business motion pictures.

4. The application of optical-magnetic 16mm projection equipment for internal, export and special techniques within business and industry.

5. Negative-positive color motion pictures for both 35mm and 16mm printing. Although the latter phase is still just outside the research laboratory stage, the shape of things to come is evident in the lush results obtained under carefully controlled lab conditions.

Television is undoubtedly the strongest single influence in mass communication today. At year's end it loomed as a strong contributor to non-theatrical studio volume now and in the color future.

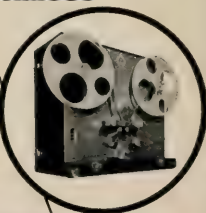
But some of our inventive pronouncements seem premature for the present-day user to be seriously concerned about. For instance, the magnetic recording of pictures and sound requires the tape to run at a speed of 30 feet per second; a tape reel 17" in diameter carried only four minutes of programming. Some day, perhaps soon, this medium may be applied within the studios for immediate play-back of costly production sequences (while both actors and sets

(CONTINUED ON PAGE FOURTEEN)

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Raphael S. Wolff
STUDIOS

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SIGHT AND SOUND

Industry Events in the News

Form Regional Dealer Groups

In Michigan and Western Missouri

♦ Two regional audio-visual dealer associations have been organized. New affiliates of the National Audio-Visual Association are the Michigan Audio-Visual Dealers Association and the Western Missouri Audio-Visual Dealers Association.

CHARLES DOBBERTIN of Ideal Pictures Corporation, Detroit, was elected temporary chairman of the Michigan association which held its formation meeting in Lansing, Michigan with a majority of the a-v dealers in the state participating. Its next meeting is to take place in Marshall, Michigan on January 9 and at that time a permanent slate of officers will be elected.

MRS. ELEANOR S. BELL of Kansas City Sound Service was elected chairman of the Western Missouri association at a meeting in Kansas City. This group will meet on the second Wednesday of each month in Kansas City.

Mrs. Moore, 30-Year Victor Vet, Honored at Testimonial Dinner

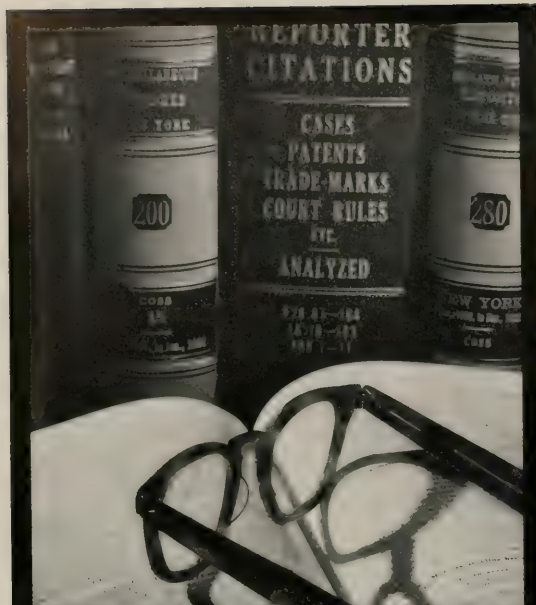
♦ A testimonial dinner honoring Mrs. T. M. MOORE on her thirtieth year with the company was given by the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa, recently at the Rock Island Arsenal Golf Club.

Mrs. Moore was presented with a gift from fellow workers by the president of Victor, SAM G. ROSE. The gift was a beautiful sterling silver compote to match her silver pattern. Cocktails were served to the twenty guests, after which followed a dinner.

Joining Victor as a secretary to the sales manager in 1923, Mrs. Moore worked her way to the position of executive secretary of the corporation.

* * *

(RIGHT) Honoring an audio-visual industry veteran at Davenport, Ia. recently were (l. to r.) Mr. Paul Moore; Victor's executive secretary, Mrs. T. M. Moore; president S. G. Rose of Victor and Mrs. Rose. (story above)



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Camera Eye

FILM FESTIVALS ANNOUNCED

California Training Directors to Sponsor Business Film Festival

♦ "To stimulate the use of films in business and industry" a Business Film Festival will be held at the Mark Hopkins Hotel in San Francisco on March 10, 1954, under the auspices of the California Training Directors Association.

The function of the festival will be to provide an opportunity for business people to view and evaluate the best business films, particularly of recent production, thus letting the films prove themselves. The festival will present motion pictures produced for sales training and promotion, public relations, economic education, employee training, supervisory training and industrial and highway safety.

Invitations will be sent to several hundred representatives of management, public relations, sales executives, training directors and other persons interested in industrial communication.

The sponsoring association is now concerned with the selection of films, cognizant of the problem of screening the bulk of films available. Processes of listing and representative choice are being determined.

* * *

Stamford's 5th Film Festival

Set for April 9; Call for Entries

♦ Sponsors and producers of educational and business-sponsored films of merit are invited to submit entries for the Stamford (Conn.) Film Council 5th annual Film Festival to be held in that city on Friday, April 9, 1954.

The council will review only 16mm sound films in the following subject classifications: classroom films, religion, art, children's films (non-classroom), child care and family living, and industrial promotion. To be eligible, a film must have been released in the U. S. between January 1, 1953 and December 31, 1953.

Selection committees will screen films between February 1 and March 15. Deadline for entries is February 20.

The festival is competitive and a first award will be given to the film chosen as outstanding in each of the six categories noted. The remainder of the films selected for screening at the festival will receive awards of merit. Entry forms may be obtained by writing William K. Harrison, III, Coordinator, Stamford Film Council, 96 Broad Street, Stamford, Connecticut.



IAVA Sets April 27-29 for 1954 Meeting; Chicago Site Forecast

♦ The next annual meeting of the Industrial Audio-Visual Association will be held during April 27-29, 1954. This date was established by vote at the Pittsburgh convention this year. The probable locale for the next session is suburban Chicago, it was indicated. Midland, Michigan was cited as a possible alternative choice.

* * *

U.S. Film Distribution Contract Renewed With United World

♦ A two-year contract for the print sale of approximately 3,000 United States Government films and filmstrips has again been awarded to United World Films, Inc. by the Federal Supply Service of the General Services Administration. UW has been conducting this service on Government films for a period of years.

The government films include those prepared for 20 agencies, such as the U. S. Office of Education, Departments of State and Agriculture, Public Health Service and the Army and Navy. They range in subject matter from technical studies of specialized industrial skills to world geography and the *Why We Fight* military series.

Industrial organizations, employee training groups, public and private schools and various study programs use the government films in training projects. Many titles are available in color and some filmstrips are distributed with records for sound presentation.

The Department of State and other federal agencies' films include those produced for overseas informational programs, part of the mutual security and productivity effort. Some of these are later released through the U. S. Office of Education via United World domestic film users.

* * *

"One Ounce of Safety" Seen by Audience of 4,000,000 in Year

♦ In the last year a total audience exceeding 4,000,000 has viewed *One Ounce of Safety*, a 20-minute motion picture sponsored by the International Shoe Company. This record was achieved by more than 30 showings by various television stations throughout the country and widespread use of the film by industry, it was explained.

Produced by Sarra, Inc., for International's Hy-Test Safety Shoe Division, the film was designed to impress industrial workers with the importance of wearing safety shoes on the job.



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TRENDS IN BUSINESS FILMS

(CONTINUED FROM PAGE EIGHT)

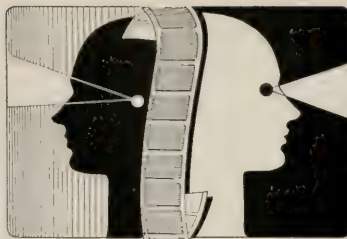
are available for retakes). It is clearly evident from first-hand research evidence that this method does not outmode or replace present studios techniques or either theatrical or non-theatrical projection in the field.

One of our 1954 problems is the sifting of all technical data to fix the potentials of all these communication tools so that no single one of them becomes a detriment to actual sales purely on a speculative, imaginative basis unwarranted by its real usefulness. In this age of shattered sound barriers, atomic-powered naval craft and the recurrent spectre of the flying saucer, the most sober-minded business man or educator is as easily confused as some of his scientific counterparts in our electronic laboratories.

The Riddle of Educational Television

For instance, a great many level headed school people are utterly fascinated by the proposition of "educational" television. Now, educational television can mean a lot to the cause of adult education in the home but the application of a televised schedule to the formal curriculum is not only absurdly complex but downright close to the prophecies of George Orwell. The lack of a single scholarly work which properly defines the true place of television in our educational system is noteworthy.

This same premise will hold for the early and understandable definition of picture-sound magnetic recording limitations and potentials. It holds true for urgently-needed national standards



for uniform quality of color film processing in all regional laboratory centers.

Meanwhile let there be no lack of knowledge of the powerful audience potential already developed for 16mm optical prints to serve more than a half-million existing 16mm sound projectors in regular use among groups of all kinds.

When added to theatrical and sustaining television channels of distribution these make a formidable total audience which thoroughly justifies the production cost of quality films.

Technicolor's Renowned Dr. Herbert Kalmus Expresses a View on Magnetic Recording

★ Because he is one of the motion picture industry's most experienced color experts and a leading exponent of sound thinking, we give you the opinion of Dr. Herbert T. Kalmus, president of the Technicolor Motion Picture Corporation, with respect to the recent magnetic tape demonstration of RCA:

"Yesterday at Princeton. New Jersey. RCA

gave a striking demonstration of the results of its researches to date which may lead ultimately to electronic photography in which motion pictures in black and white and in color can be recorded on tape and reproduced electronically for television purposes.

"In my opinion, this may bring about two principal effects on the motion picture business probably not before about two years; first, to reduce the amount of photographic film that will be used in the television business. Second, to introduce supplemental recording of theatrical motion pictures on magnetic tape which can be immediately viewed by the director through a television circuit which will save time and money on motion picture photography intended for the theatres. This possible adaptation of magnetic tape recording in the studios should not have any substantial adverse effect on Technicolor business but may prove to be an advantage.

Cites Problem of Print Duplication

"We must also consider the long range problems of producing final records for distribution of pictures for exhibition on large size theatrical screens and the electronic problems of theatre television. The solutions of these problems are probably ten or fifteen years away and consequently can have no immediate effect on Technicolor business.

"Due to the long experience and great success which Technicolor has had in the basic and practical problems of color, and due to the contributions of its own research and development laboratories, Technicolor is necessarily in the midst of these long range developments."



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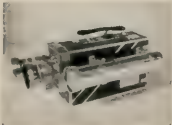
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At Unifilms, *imaginative* direction—combined with imaginative research and scripting and the imaginative use of sound—is basic to a production that is not just a motion picture but a *moving* picture: a film so human that the viewers identify the actors as counterparts of themselves, and are impelled to imitative action.

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JUDGE A PRODUCER BY THE COMPANIES HE KEEPS

Films for Color Television

AN ANALYSIS OF PRELIMINARY TEST RESULTS

by Robert Crane, President, Color Service, Inc.

THE USE OF COLOR motion pictures for television is a subject of intense current interest. Producers and distributors associations are devoting much time and effort in reviewing the problems of telecasting color prints on compatible circuits during the coming era of color TV.

The aim of this paper is to analyze preliminary test results without becoming overly technical. To accomplish this end it is necessary to know first if the production has already been photographed and the specific film medium used, or secondly, whether the production is being planned for the future with the film stock still to be determined.

Local Use a Key Factor

It can fairly readily be assumed that regardless of whether the picture has already been completed, or is in the planning stage, that few business-sponsored films may be telecast on *network* hookups. Practically every one of this type of film becomes a *local* attraction, to be used (as they *now* are in b&w) by *local* television stations throughout the country.

The business-sponsored film would therefore be restricted to the 16mm color print medium since most local tv stations are primarily equipped for 16mm film transmission. It is necessary to pursue the

fact that we must achieve an end result in *16mm color prints* regardless of the photographic medium employed in the past or to be used in the future.

Present Stocks Effective

Until the last year most business color films were photographed using Commercial Kodachrome Type 5268—or alternatively, some documentaries and educational films were shot with Daylight or Type A Kodachrome as the photographic medium. In the final print stage, these films were then printed onto Kodachrome Duplicating film No. 5265 or Ansco Duplicating Film No. 238.

For years, these particular duplicating films have served as the most satisfactory medium with regard to contrast, grain, definition and color fidelity, in bringing the finished production to the screen. The same films can also currently be used for successful television transmission if the laboratory involved in the processing of these prints is instructed to pay particular attention to the fact that the print in question is to be used for tv transmission.

Increase in Contrast

The necessity for this precaution is brought about by the fact that tv color projection introduces certain transmission problems which do not exist in monochrome screening projection.

Contrast is increased considerably in the transmission of color prints. This means that print densities falling out of the range of the straight line portion of the color curve, or in the range of below .5 or above 2.0, will not transmit with any degree of *detail* in the areas falling above or below these points. Scenes where predominately dark or light areas are involved must be treated in a manner particular to the problems of tv transmission.

Scenes involving deep shadow areas, underwater photography, etc. must be exposed with laboratory bearing in mind *not* how they would ordinarily appear in direct projection, but how these scenes would ultimately transmit on the television circuit.

With these problems specifically noted, it would therefore appear practicable for producers who own original material shot on reversal (CONTINUED ON PAGE SIXTY-FIVE)

Color Film Standards

For Television Projection

★ Although the spectrum of color television is still very clouded and actual studio and receiver equipment for its widespread adoption just barely out of the experimental stages, the Editors of BUSINESS SCREEN have long recognized the potent new force becoming available to business and industry.

As part of a continued series of "commentaries" probing the basic facts about color film problems involved, we bring you this analysis by Robert Crane, president of Color Service, Inc., whose firm has been supplying color film tests to major television networks during this formative period.

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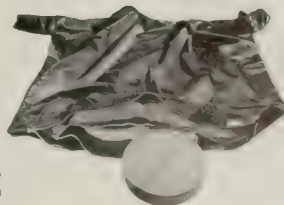
AURICON CAMERAS

Illustrated: Cinevoice with 3-
lens turret, Zoom Finder and
400 ft. magazine.



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A COLUMN OF EDITORIAL NOTES AND COMMENT

THINGS HAPPEN FAST in December . . . the week that the FCC announced approval of the compatible color television system, the Chicago plant of the Raytheon Manufacturing Company began shipments to retailers of first color television sets for consumer sale. (Zenith is also manufacturing a pilot line of color receivers.) We predicted in these columns last month that all verbal testimony to the contrary, the production for sale of color television equipment would exceed expectations.

This is a competitive economy. The beauty of color and the age-old desire for prestige will bring sellers and buyers together faster than anyone with a sizable black and white set inventory would like to admit. Naturally, we're interested because color television film production will lose a lot of television film fly-by-nights by the wayside. It takes solid experience and plenty of good equipment to live up to real quality standards in color tv films.

American Film Assembly to Be Held in Chicago April 1-3

★ First of the new prestige projects planned by the Film Council of America has been announced. The organization plans an American Film Assembly to be held at Chicago's Hilton Hotel April 1-3. The event is billed as "a meeting ground where producers, distributors and film users can get together." Feature event is a competition for the best films produced in 13 listed categories (including sales promotion, safety, etc.) and released during 1953.

Further details concerning judges, method of judging, etc. will be revealed in these columns as soon as the information is made available. Entry blanks, however, are already in the mails to prospective entrants.

Southwestern Public Service Premieres Wide-Screen Picture

★ Thanks to the kind invitation of H. L. Nichols, of Dallas, Texas, chairman of the board of the Southwestern Public Service Company, this column attended the Chicago premiere of a new wide-screen color motion picture *Coronado's Golden Cities* recently completed for Mr. Nichol's company by Carl Dudley Productions in the Vistarama technique. A "first" of its kind in the public utilities field (and perhaps of all wide-screen business films), the picture was Mr. Nichol's seventh in an annual series of visual reports

on the astounding progress made by his company and the area it serves.

Our luncheon companion at this impressive wide-screen demonstration was Mr. Adolph Wertheimer, vice-president of the Radiant Manufacturing Company. Helping make possible the wide-screen developments is Radiant's Curvex 16-foot screen on which this new utility picture was displayed. With all its size, the screen is amazingly compact and together with the Bell & Howell sound projector and the Simpson Optical Company's Vistarama anamorphic lens, the complete equipment has been touring many of America's largest cities as Mr. Nichols reports in person and via the screen on his company.

Promotions at Year's End for Two Experienced Film Users

★ The appointment, effective January 1, of E. C. Logelin as vice-president of the United States Steel Corporation in Chicago has been announced by Clifford F. Hood, president. Ed Logelin, who succeeds the retiring Arthur C. Wilby in this important post, is a veteran of 23 years' service with the corporation.

To us, he will be long remembered for his unassuming but highly effective term of leadership just completed as chairman of the public relations committee for Chicago's Community Fund drive in which we served as his film advisor. As public relations chief in Chicago, Ed also personally directed several of U. S. Steel's outstanding motion pictures, including the most recent screen document on the new Fairless works.

★ R. P. (Red) Hogan has moved up to the post of coordinator of advertising and sales promotion for the Kraft Foods Company. A former president and one of the founders of the Industrial Audio-Visual Association, Red supervised such widely known Kraft films as *Cheese Family Album* and the most recent sales picture *The Other Woman in Your Life*.

Listing and Survey Forms Mailing for Production Review

★ Shortly after the Christmas mails clear the nation's postoffices, the official listing forms for the 4th Annual Production Review Issue of *BUSINESS SCREEN* will reach the established and experienced film producers throughout the U. S. and Canada who are annually invited to participate in this authoritative business and tv film buyers' guide. —OHU



The Editors of Business Screen
Announce the February, 1954 Publication
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4th Annual
PRODUCTION REVIEW
THE BUYER'S GUIDE FOR 1954

It's been a good year. Looking back for the reasons, there are some who might be kind enough to say we worked hard and deserved it. Others, and I'm not sure they aren't right, feel we were lucky.

Irregardless, as they say in Hollywood, we had a good year. And I'm thankful for it. But in voicing my gratitude, I feel special thanks are due to the one who made this success possible for me and for every industrial film producer who followed the path he pioneered. He had the foresight and the determination and the quality of showmanship that awakened industry to the potential industrial films held for it. His consistently fine film productions over the years have helped establish our media as the powerful business aid it is. His venturesome firsts shaped the thinking that has brought widespread recognition of our services. Yes, it's been a good year but before I lose myself in contented reflections, I'd like to tip my lid in gratefulness to Jamison Handy. He saw an idea through and so wonderfully well that every industrial producer in the land has benefited. This corner says thanks.

Owen Murphy

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See the cat spring...

In an arc of deadly accuracy!
This is action! An earth-splitting roar, and a shriek . . .
 then an insect's shrill whine
 piercing the sudden silence.
This is sound range.



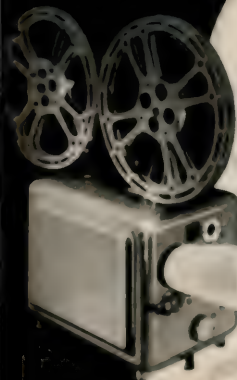
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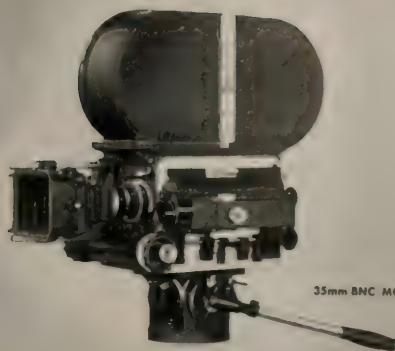
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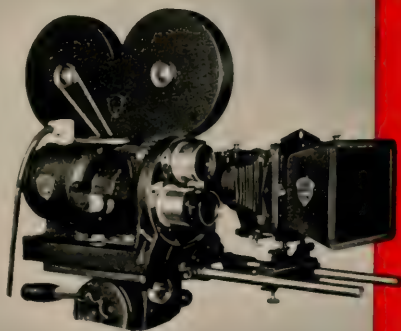
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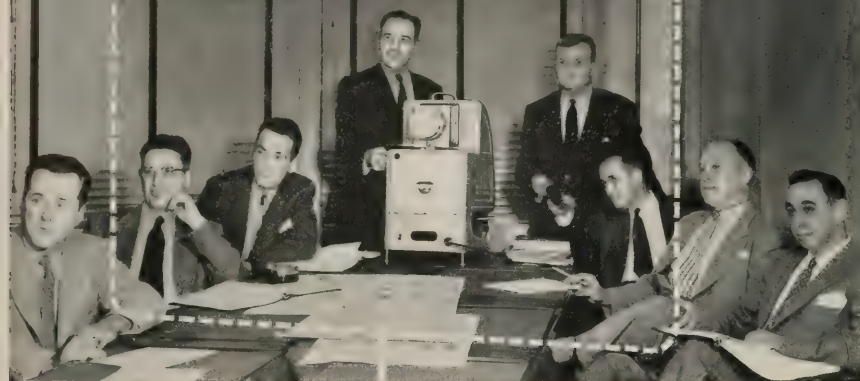
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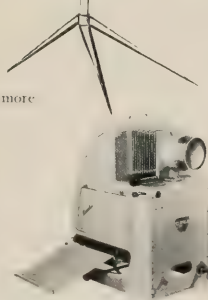


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pages of features, news, equipment data and case histories in every issue . . . more advertising of products and service. That's why the buyers look to BUSINESS SCREEN as their preferred market place.

Byron's Lehigh Scholarships Meet Need for Engineers

♦ Two new scholarships at Lehigh University have been established through a gift of \$2500 from BYRON, Inc., Washington, D. C., motion picture studios, and laboratory. The awards, given in recognition of the need for trained engineers in the motion picture industry, are part of a long-range program of the Society of Motion Picture and Television Engineers for the encouragement of industry-wide training. With the scholarships go a student membership in the Society which will include the monthly JOURNAL. Simultaneously, Dr. Wray H. Congdon, Lehigh scholarship chairman, announced that the first two Byron scholarships which started in the fall semester were awarded to James G. Gotting, Baltimore, Md., who is starting his final year of a five-year engineering program, and Ted A. Dolotta, Vineland, N. J., a junior in engineering physics.

The selections are made by the university scholarship committee on the basis of character, personality, high scholastic achievement and financial need. The scholarships go to one junior and one senior majoring in the fields of engineering pertinent to the technical training required by the motion picture industry. Preference is given to students enrolled in chemistry, chemical engineering, mechanical engineering and engineering physics.

The importance of this scholarship program is self-evident: steadily, the equipment for the industry increases in kind and perfection. This mechanical revolution is stimulating production concepts which promise inspiring progress. The improvement in facilities, practically, only can be as good as the complementary ability and availability of the engineers who use them.

* * *

UPA Into Commercial Sales

♦ UNITED PRODUCTIONS OF AMERICA is expanding its commercial sales activities in the East through facilities in New York City. William Bernal will serve as sales rep there.

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Fairchild Model 126 Professional Tape Recorder (below) with patented Syncroll Drive and Pic-Sync Attachment (right) installed within console.



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BUSINESS SCREEN EXECUTIVE

Dr. Mees, Kodak Research Chief, Awarded Britain's Progress Medal

♦ Dr. C. E. KENNETH MEES, EASTMAN KODAK COMPANY's vice president in charge of research, has received his second Progress Medal from the Royal Photographic Society of Great Britain. He received his first in 1913.

The annual award for "invention, research, publication or exhibition" leading to an important advance in photography was made at the International Conference on the Science and Applications of Photography at the University of London. The conference is part of a series of meetings held in England this year to commemorate the founding of the British Photo Society in 1853.

Dr. Mees spoke on the mechanism of optical sensitizing. He also gave a public lecture on the subject, "Fifty Years of Work on the Theory of the Photographic Process."

Ben Rose Assigned to London as Pathe Labs' European Rep

♦ The appointment of BEN ROSE as European representative of PATHE LABORATORIES, INC. was announced recently by JAMES L. WOLCOTT, executive vice-president of Pathe, a division of Chesapeake Industries, Inc.

His first assignment will be to implement the new agreement for exchange of processing facilities between Pathe and Denham Laboratories of London. The Pathe-Denham association, reported in the general news section of this issue, gives Pathe a new outlet for its Pathecolor. Pathe has laboratories in New York and Hollywood.

Charles Bushong to Direct Foreign Policy Association Film Services

♦ CHARLES BUSHONG, associate director of the FILM COUNCIL OF AMERICA, recently was named to head the FOREIGN POLICY ASSOCIATION's new film program service. He will direct the organization and operation of "mobile units," servicing community groups with films and speakers on world affairs; act as consultant to organizations throughout the country on world affairs films and programs, and supply printed information on international relations films.

Mr. Bushong previously administered the experimental film discussion project, *World Affairs Are Your Affairs*.

BUYERS READ BUSINESS SCREEN



J. McWilliams Stone

J. M. Stone Elected a Trustee of Industrial Security Group

♦ J. McWilliams Stone, president of the DUKANE CORPORATION, manufacturer of communications equipment and audio-visual products, has been elected to the board of trustees of the National Security Industrial Association. Founded in 1944 by the late James Forrestal, the association serves as a liaison agency between industry and the Department of Defense.



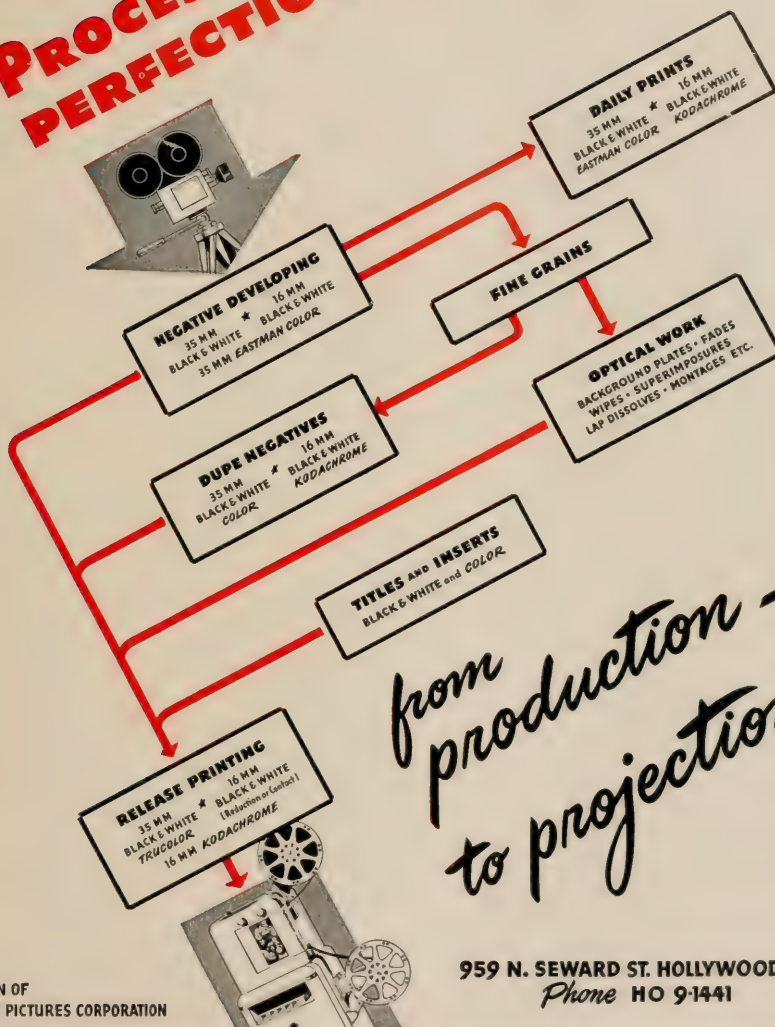
PAUL CHRISTMAN of Anso

Paul Christman's Promotion to Sales Post Announced by Anso

♦ The advancement of PAUL CHRISTMAN to a sales post in ANSO's professional motion picture department has been announced by the firm. In his new job with headquarters in the company's Chrysler Building office, Mr. Christman will handle sales of Anso professional motion picture products to producers and laboratories in the theatrical, educational and industrial motion picture fields.

He has worked for the company since 1942, returning there after military service in 1946. His past assignments have included work in the precision optics laboratory and the sales advertising department. He is a native of Binghamton, N. Y.

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Eastman Kodak Announces Eight New Assignments for Key Sales Executives Effective in January

★ Eight new assignments for key sales executives of EASTMAN KODAK COMPANY have been announced by JAMES E. MCGHEE, vice-president of the company. They are effective the first of the year.

FREDERICK S. WELSH, who has been manager, Cine-Kodak sales division, Rochester, will become assistant manager for sales at San Francisco branch.

LINCOLN V. BURROWS, formerly in Cine-Kodak sales in Rochester, will become assistant manager for sales, Chicago branch.

Heads Cine-Kodak Sales

WILLIAM S. ALLEN, formerly manager of amateur accessories sales, is the new manager of Cine-Kodak sales, succeeding Welsh. This department handles all audio-visual products in which EK has had an expanding interest in recent years.

GERALD B. ZORNOW, formerly manager of the company's San Francisco branch, will join the sales staff at Rochester headquarters as an assistant general sales manager.

WYLLIE S. ROBSON, formerly assistant manager, will be manager, San Francisco branch, succeeding Zornow.

MYRON L. KERNEY, sales representative in Los Angeles, is to go to Rochester to become manager of amateur accessories sales, succeeding Allen.

RANDALL G. SATTERWHITE, assistant manager, Rochester branch, will be manager of Kodak's new Chamblee branch near Atlanta, Georgia.

R. LANGDON COMMON, assistant manager for sales, Chicago branch, will be assistant manager at the Chamblee branch. Common will report to Rochester before taking up his assignment in Atlanta.

Long Records of Service

Welsh joined Kodak in 1936 after graduation from Princeton University. After training in Cincinnati and Boston, he became a correspondent in the Cine-Kodak sales division. He later served on the production management staff, then at the 1940 Kodak exhibit at the World's Fair, and in 1940 became assistant to the government sales division manager. After serving two years as sales territorial manager for the midwest starting in 1945, he was Cine-Kodak sales manager in 1947.

After graduation from the University of Rochester, Burrows came with Kodak in 1935 and, after training, became a Kodak salesman in

1938. He joined the Cine-Kodak sales staff at Kodak Office in 1941 and later that year transferred to government sales.

During the war he became chief of the photo section, War Production Board, and at war's end he remained in the photographic industry. In 1950 he rejoined Kodak as a special Cine-Kodak sales representative in New York City and later returned to Cine-Kodak sales headquarters at Rochester.

Joined Kodak in 1936

Allen, a graduate of Williams College and Harvard Business School, joined Kodak stores in Boston in 1936, and later was associated with the statistical department in Rochester, company stores in Boston and Detroit, and with the company's market research department.

Joining the sales department in 1940, he worked first in administration, then as a salesman in Boston and New York area territory. From 1942 to 1945 he served first as an engineer, then as a general foreman at Camera Works. He returned to the company's sales department in 1945 and became manager of the amateur accessories sales division in 1947.

* * *

Color Service Company Names Rosalie Knoll as Service Mgr.

• ROSALIE KNOLL, formerly of Universal Pictures and Consolidated Film Industries, has joined COLOR SERVICE COMPANY, INC., as service manager in New York City.

WRITER CONTACT To Work With Sales Management Problems

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Preserving Our Pictorial Heritage

COMBINED RESEARCH ON RESTORATION IS A SUCCESS

★ Restoration on modern film of rare motion pictures from paper prints made during the industry's dawn was declared a success at premieres in Washington and Hollywood recently. The previews were the culmination of the combined research of the Library of Congress, the Academy of Motion Picture Arts and Sciences and Primrose Productions, Los Angeles. Experiments to convert the paper prints of films produced between 1894 and 1912 to durable 16mm celluloid have been conducted for the past six years.

The viewers passed favorable judgement on a representative selection of 12 reconverted primitives which occupied a running time of 28 minutes. They were titled: *Gatling Gun Crew in Action*, *Gatling Gun Firing by Squad*, *The Corset Model*, *The Way to Sell Corsets*, *The Ex-Convict*, *The Girl at the Window*, *An Englishman's Trip to Paris from London*, *Great Baltimore Fire*, *Latina*, *Contortionist*, *International Contest for the Heavyweight Championship*, *Squires versus Burns*, *Automobile Race for the Vanderbilt Cup*, and *The Inn Where No Man Rests*.

First Copyrights in 1912

Motion pictures were invented in 1894 but it was not until 1912 that they were protected as such by copyright law. Several producers protected their works by making contact prints from 35mm film and depositing them in the Copyright Office in the Library of Congress with application for photographic copyrights. These paper prints of historic, significant and interesting samples of early reels have been stored in the Library of Congress for more than 50 years. In many cases they are unique copies since the original negatives were on nitrate base and most of these have disintegrated, were lost, burned or destroyed.

Aware of the cultural importance of these films, the Library of Congress launched its research for their preservation and reproduction in a form that would permit distribution, enlisting professional aid. Because of the quality of the 16mm refilming, an extensive program of reconversion is planned as soon as funds are obtained.

Prints now being reconverted include historic newsreels of troop movements during the Spanish

American War, of President McKinley speaking in Buffalo shortly before his assassination, and of the steamship Titanic. Other films destined to live again are *The Great Train Robbery*, *Airy Fairy Lillian*, *Tries on Her New Corset* and *Old Faithful Geyser*. Because the first motion pictures were used chiefly to clear vaudeville houses, most of them are short. Proprietors believed that customers could not stand more than 10 minutes of the "flickers."

Purchases Will Aid Project

The Library of Congress and the Academy of Motion Picture Arts and Sciences will seek the assistance of organizations and individuals who want film copies made for stock shots, advertising and other purposes. The cost of film copies converted from the collection of paper prints will in part be determined by the condition of the original film. The cost will be high enough to pay for positive and negative films for the Library's collection and positives for the Academy as well as the purchaser's copy. No material will be copied unless the claim to copyright protection has expired. No purchaser will be guaranteed an exclusive copy.

Requests for information about the film reconversion program should be addressed to the Chief of the Stack and Reader Division, Library of Congress, Washington 25, D.C.

Limit Set on Size, Content of 16mm Film Catalogs for Mailing

♦ A recent annotation to his previously published remarks concerning the new postal regulations under sections 34.83(e) and 34.84(h) has been made by N. R. Abrams, assistant postmaster general. It has been decided that in order for 16-millimeter film catalogs to be acceptable for mailing under provisions of these sections, they must contain 24 or more pages, at least 22 of which are printed.

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16MM FILM SHOWINGS — same story when your audience has to strain to see *clearly*. Your projection equipment supplier will confirm the fact that, for large auditorium showings, it's impossible to provide enough screen light with anything except the carbon arc — it can't be done!

JUST CONSIDER that the poor practice of inadequate projection lighting doesn't even offer a *false* economy — "National" carbon arcs are *economical* to operate and are *4 times brighter* than the next best light source!

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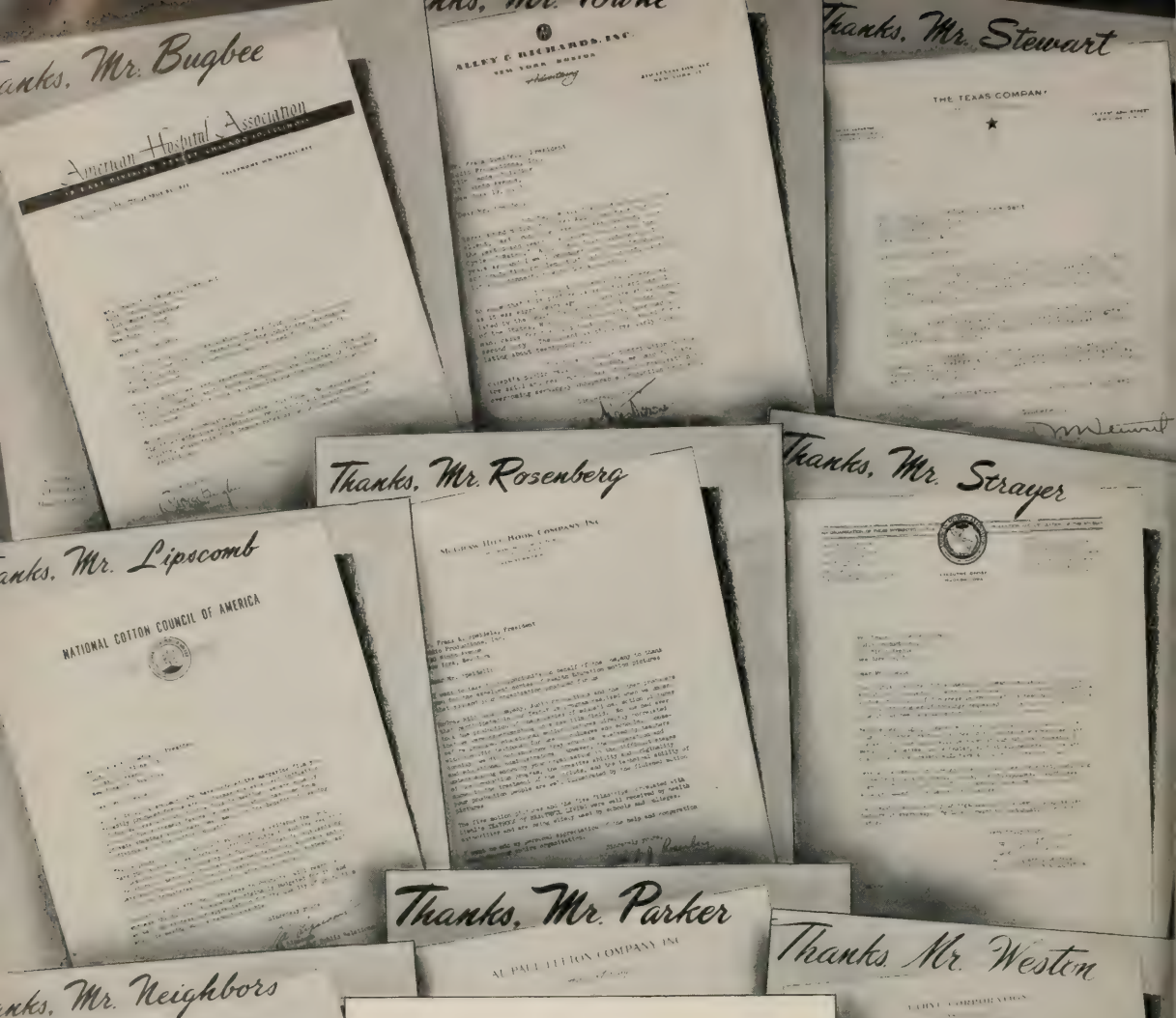
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A complete file of these letters and a copy of the folder, "A Few Facts About Audio", will be sent upon request.

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PRODUCERS OF MOTION PICTURES

630 Ninth Avenue • Film Center Building • New York, N. Y.

AUDIO PRODUCT

AUDIO PRODUCTIONS, INC.

AT YEAR'S END, the nation's business film producers were completing a record volume of important new motion pictures and slidefilms, destined to serve urgent sales promotion, training, public relations and other purposes.

In December's hectic pre-holiday period, the automotive industry brought forth an important "first" in screen technique as dealers of the Ford Motor Company saw that company's new line of 1954 models via a tremendous Cinemascope color film presentation produced by Wilding Picture Productions, Inc. Although the wide-screen technique has been successfully employed for public utility and other sponsors, the Ford premieres were a "first" for major 35mm Cinemascope production (in which Ford has an exclusive for the industry) and the biggest thing, literally, to hit the field for new product premieres.

Dealers who saw the showing at Chicago's State-Lake Theatre were outspoken in their praise, not only of a line of new cars that will brighten their 1954 profit statements but of the unprecedented and highly dramatic way in which the 1954 Fords were presented.

General Motors to Premiere 1954 Models Via Three-Dimensional Color Presentation

★ Matching techniques and product in the highly competitive field of automotive merchandising is General Motors Corporation which is completing the industry's first major 3-D color motion picture for its new model premieres. The GM product unveiling will be held January 20 on the Starlight Roof of New York's Waldorf-Astoria hotel.

Alfred Sloan, chairman of the board of General Motors, will be host on that date for a luncheon given to the nation's leading industrialists to celebrate the start of GM's "Motorama" in the hotel. The 3-D film is being made in the new controlled process developed by Raphael G. Wolff, head of the producing studios and was filmed on location at GM's proving grounds in Phoenix, Arizona. "Starred" in the film will be the 1951 Cadillac, Buick, Oldsmobile, Pontiac, and Chevrolet models.

Many Important New Pictures Enter Field in Closing Months of an Eventful Year

★ The United States Chamber of Commerce, Republic Steel, the American Institute of Accountants, Hotpoint, Leather Industries of Amer-

MINNEAPOLIS STAR & TRIBUNE's color film "New Wealth in the Land of Hiawatha" (now showing to business groups) is discussed below by Otto A. Silha (right), promotion and public service director of paper and Gil Bucknam, representing producer, Arthur G. Rippey & Co.



BUSINESS SCREEN

M A G A Z I N E

The Cameras Are Rolling

RECORD NUMBER OF PICTURES AND IMPRESSIVE TECHNIQUES SHOWN



GM DEALERS will see their 1954 line of cars via a 3-D color film. John Ford (left), head of General Motors' film division of public relations dept., Detroit, pictured on location at Phoenix, Ariz., during production by Raphael G. Wolff studios. Mr. Wolff is at extreme right.

ica, the Pennsylvania Railroad, Kraft Foods, Allegheny-Ludlum Steel, the United States Savings and Loan League, the Minneapolis Star & Tribune, American Petroleum Institute, the Texas Company, and numerous other sponsors brought important and widely diversified new pictures into the field during the period.

Farm audiences were beneficiaries of such films as the Texas Company's *Bees for Hire* (see page 48) and Republic Steel's forthcoming *Grassland Farming*. Republic has just unveiled a dramatic 30-minute color film *Steel Frontiers*, drama of modern steelmaking and Allegheny-Ludlum

STANLEY MARKEL (left), vice-president of Markel Service, Inc., accepts print of "Safety Is No Accident" from Victor Kayjets, producer. Edward Gottlieb (second left) is president of public relations firm which supervised project. Robert Sullivan (extreme right) is the account executive.



Steel is currently showing its new *Big Saul*, colorful story of modern methods and the men who carry them out for this key American enterprise.

Association financing and all-out promotion of films was evidenced in *Where the Heart Is* (page 13) recently completed for the U. S. Savings and Loan League and its 6,000 member groups. The American Institute of Accountants have similarly completed an inspirational subject for those seeking a future in this profession.

Tremendous publicity via radio and television was being given Arthur Godfrey's testimonial to aviation (*Flying With Arthur Godfrey*) which Eastern Airlines helped finance. United Airlines matched the finest in color travel films with *California, A World in a Week* as the year came to a dramatic close.

Briefs About News Events at Presstime:

★ The Bell & Howell Company has announced purchase of all of the outstanding capital stock of the Three Dimension Company of Chicago, manufacturer of slide projectors. The purchase will become effective January 5, 1954. According to C. H. Percy, B&H president, "the acquisition furthers the company's program of diversification into new markets. In eight years TDC's management group has placed the company in a pre-eminent position in the stereo and conventional slide projector field."

★ Veteran industrial film executive George Anstrand, recently retired after 36 years of service with the International Harvester Company where he recently supervised motion picture production, has joined the Midwest Visual Equipment Co.

CONSTRUCTION SAFETY is served by Caterpillar Tractor's new film "The Gamblers." Dean Bloemeyer (center), film production head at Caterpillar recently presented print to William Hawkins (left), chr. a-v committee of National Safety Council's construction section.





EUGENE G. GRACE AUDITORIUM was dedicated February 1950, in commemoration of Mr. Grace's 50 years of service to the company. It seats 232 persons; for smaller meetings it may be divided with a curtain.

Bethlehem Steel Presents...

Model Auditorium and Well-Equipped Audio-Visual Workrooms Reflect Company's Growing Film Program

CENTRALLY-LOCATED in the general offices of Bethlehem Steel Company at Bethlehem, Pennsylvania, is the company's headquarters for audio-visual work. Here are facilities for viewing, editing and otherwise processing motion picture film and for auditory transmission and recording which are as up-to-date as modern science and engineering can provide.

Focal center of the installation is the 232-seat Eugene G. Grace Audi-

torium, in which are held management and general meetings. Comfortable theater-type seating, indirect lighting, a curtain for reducing the size of the auditorium to accommodate small groups, and acoustical properties, designed to handle with equally good effect live voice, projection speaker, and public address system, make this a particularly adaptable forum for a wide variety of purposes.

Remotely controlled curtains open

to uncover the motion picture screen. Two 35mm projectors and one 16mm projector are installed in the projection room above the auditorium. A common sound system for the two different types of projectors is provided, each having its own pre-amplifier ahead of the main amplifier. Sound is fed to a theater-type speaker installed behind a 9 ft. by 11 ft. plastic sound screen. Sound modulation is controlled by the operator through a VU meter, which is also common to all projectors. Thus, 16mm and 35mm sound is heard at identical levels and is of equal quality.

The public address system is installed with two sets of controls, the main in the projection booth, the

remote in the auditorium. Its two speakers are located in wall columns flanking the stage. The system provides for live voice coming through a microphone attached to the stage lectern, from roving microphones for audience use, from the projection booth, and from a specially engineered radio unit.

Many Uses Are Served

Near the rear of the auditorium provision has been made through floor outlets for a dubbing "mike," which is used in connection with the public address system when reading narration that is to be scored against a picture during its making. This mike can also be utilized for describing slides projected on the screen during engineering discussion meetings, and for other purposes.

Slide projection is provided for by a 1,000 watt unit in the projection booth. Standard $3\frac{1}{4} \times 4$ and 2×2 slides can be shown.

The radio unit handles the auditorium public address system circuits for all incoming and outgoing signals. Both AM and FM radio can be "piped" into the auditorium or, through a switching panel, to selected points in the building, such as the main dining room, main office lobby, and the cafeteria.

Tied in with this unit, also, are two disc recording machines located in a recording room that is situated next to the projection booth. This room is also used as a re-wind and 35mm film editing center.

Central Recording Control

The recording equipment was installed to make permanent records of talks originating in the auditorium and at five other widely separated points: The Charles M. Schwab Memorial Library, the main lobby, the cafeteria, the main dining room, and the 16mm film center. For pick-up at locations other than the auditorium, desk or stand microphones are used. Recently a sensitive television-type miniature microphone (CONTINUED ON PAGE FIFTY-NINE)

16MM PREVIEWS are held in this 20-chair combination screening and service room at the Company's Film Center in Bethlehem, Pa.



FILM MAINTENANCE is handled in his area of the Film Center. High demand company films are stored and shipped from this point.



a pictorial review of chicago's great
museum of science and industry

proving ground

for audio-visual exhibition techniques

SIX sprawling acres of working displays and moving exhibits in Chicago's Jackson Park will show more than two and a quarter million people this year how science discerns the laws of nature and industry applies them to the needs of man.

Practically every conceivable method of audio-visual presentation can be seen in *action* at the famed Museum of Science and Industry. Working every day of the year but Christmas, sight, sound equipment must withstand the pressure of continuous operation while vying for visitor attention with hundreds of other colorful, interesting exhibits.

Business Helps Support the Museum

The size and character of the daily audience, time and competition combine to make this unique Museum of Science and Industry the most rigorous proving ground for exhibition effectiveness imaginable. And the techniques that prove successful should perform equally well in trade shows and salesrooms of business.

The Museum was founded in its present form in 1933 with a contribution from Julius Rosenwald. It is not an endowed institution however and in 1940 Major Lenox R. Lohr, president, began an industrial participation program by which space is allotted to firms that seek to tell in exhibits their stories of technological and social significance.

Since the plan was put into effect private industry has invested more than five million dollars in Museum displays. The return is a share of eight million consumer viewing hours each year.

Basic Techniques Have Been Learned

Through its years of experience the Museum has developed some fundamentals of effective exhibition which improve a display's chances of getting its share of attention. The Museum's manual suggests that a good exhibit combines high entertainment value with high educational value. A logical and sequential story should be told with dramatic and emotional appeal. The visitor's interest should be considered first, and he should be allowed to participate in the display to as great a degree as is feasible.

Tours through the Museum are kept at a minimum. Rather, elements of design are used

to guide visitors. Most sections have a "cigar store Indian" at the entrance. This is a device combining light, color, motion and sound, symbolizing the entire exhibit area.

Within the exhibit area the Museum suggests that this basic pattern be applied to the subject matter involved:

1. Basic science.
2. Invention.
3. Development.
4. Present-day manufacture and use.
5. Social implications.

These elements can usually be included in a logical, well-told story that should be presented with variety. Some of the audio-visual techniques which may be employed in the telling are:

Motion pictures, in a regular theatre, in a stand-up theatre presentation, or as an integrated part of some other display such as a diorama or window setting.

Slidefilms or slides, silent or with sound, integrated with other display material or alone.

Recorded sound, broadcast over a whole area or through individual receivers.

Method of Operation Is Flexible

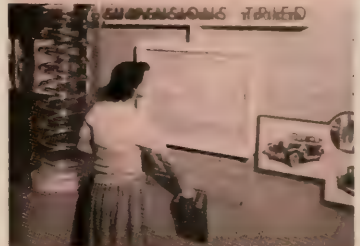
Any of these may be in continuous operation, demonstrator operated or visitor operated, but the latter method is probably most often the best. Besides providing some degree of visitor participation, it also tends to allow more people to see or hear the program from the beginning.

Two factors which the Museum recommends that exhibitors take into consideration are repetition and an appeal to a variety of senses. Both of these are often well taken care of by audio and visual media. Slides or motion pictures can repeat in a slightly different way a

(CONTINUED ON PAGE SEVENTY-ONE)



SOUND Paul Bunyan, with realistically moving lips, speaks via magnetic tape to visitors in the Hardwoods exhibit.



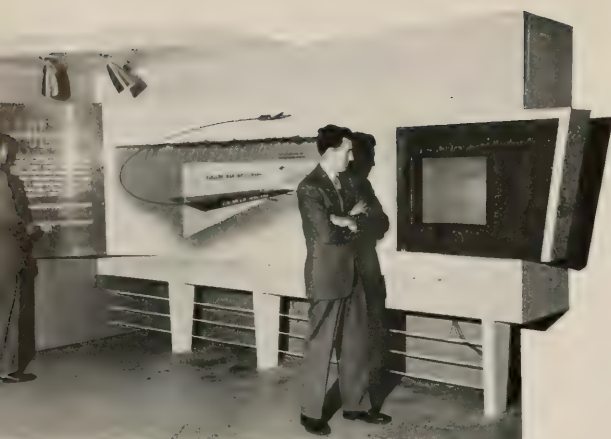
SLIDES Slides on an 18" by 24" screen show automotive suspension methods in GM's Motorama exhibit area.



FILMS Continuous projectors behind two 30" by 40" rear projection screens provide entertainment in the 40-seat Alcoa theatre.

In the Alcoa exhibit, the diorama of "Aluminum on the Farm" features a miniature drive-in theatre. (left below).





(LEFT) The technique of ILS landings is graphically explained by a sound motion picture in this modern display unit. A continuous projector using a 13" by 18" rear screen is controlled by a visitor-operated button.

★ ★ ★

(RIGHT) The background of this window display in the Goodrich "Story of Rubber" exhibit conceals a 30" by 30" rear projection screen. A button at the side of the window starts a continuous projector, located in a room-size shadow box behind the display. A sound and color motion picture then shows a real native tapping a rubber tree.



STAND-UP THEATRES can make factual motion pictures an integral and effective part of any display

TO TELL A BIG STORY in a small area build a film program into a display. The combined effect of a-v and solid material presentation can depict how a product is made, what it does, and what it means to the viewer with maximum impact.

From many examples of this technique in the Museum, these basic principles applicable to other situation can be drawn:

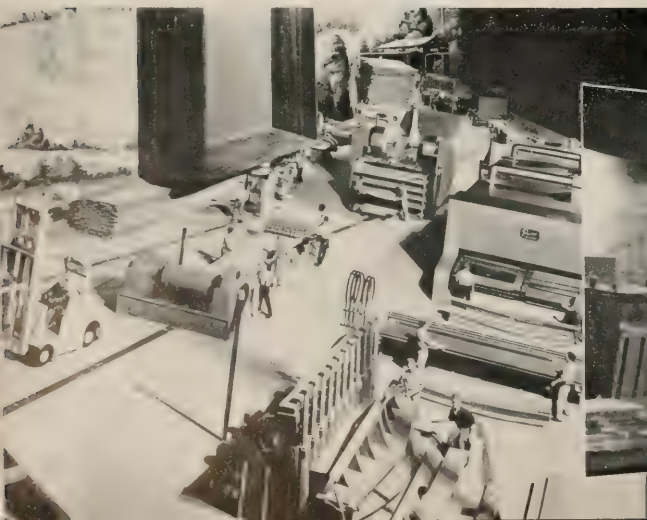
- ♦ Be sure the picture is bright enough—the Museum uses 750-watt lamps.
- ♦ Make the film short—tests show a viewer won't stand still for more than 10 minutes for *any* show.
- ♦ To keep equipment running, the Museum has found that provision must be made to keep film from drying-out.



(LEFT) Visitors learn the operation of rubber de-icers from a film flashed on this 13" by 18" screen at the push of a button.

★ ★ ★

(BELOW) In the Hardwoods exhibit, financed by more than 200 firms and seven industry associations, the focal point of a huge diorama on plywood manufacture is a 30" by 30" rear projection screen. Viewers in the practical two-level aisle start the continuous projector themselves. The film is keyed to action in the diorama, and as a process is discussed on the screen, lights indicate the proper scale model, and the little machines go into action. The film's sound track correlates the action in the picture with that in the display for an educational and entertaining program.



BUSINESS SCREEN

Multiple-Impressions Through Slides

AUTOMATIC SLIDE PROJECTION is an effective aid to any display in telling a logical and sequential story. The technique makes possible multiple impressions without confusion.

The principles of motion picture projection in displays apply to the use of slides with emphasis on keeping the program short and fast moving. Sound adds interest, but the pictures themselves are compelling when they are prominent in the display, sharp, clear and bright, and closely related to other materials.

(RIGHT) In the lobby of the Electric Theatre, where a stage performance is presented, this window display is dedicated to Thomas Edison. Four slide projectors show 10" by 10" highlights of the great inventor's career.

(BELOW) This wall display in the hardwoods exhibit tells the story of tree farming with slides. The 18" by 24" color pictures have a recorded narration and are controlled by a visitor operated button.



A Personal Message for the Guest via individual sound receivers

MANY EXHIBITS in the Museum are equipped with telephone receivers which the visitor may lift to hear a private explanation of what he is seeing. The most extensive use of this technique however is found in the communications section.

Here, several different displays are ringed with receivers, and notable among them are the "Voice Mirror" and "Calling all Nations."

For the voice mirror, "Magnetic recorders" record and play back nine-second tapes of the visitor's voice—7,000 times a week. In the other example mentioned the visitor may lift a phone and hear a typical conversation from almost any land in the world.

This system for adding sound to a display gives a feeling of personal participation to the visitor, and

The slide program can operate continuously, but allowing the viewer to start it himself tends to make the show more personal and increases his chances of seeing the series from the beginning.

One bugaboo of this type of presentation found too often in the Museum, is that slides are used until the colors have faded beyond identification. Regular replacement of slides should be considered a necessary and worthwhile maintenance expense by every exhibitor.



Sound Adds Life to Static Displays

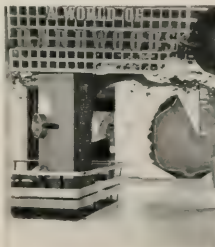
RECORDED sound is used independently in the Museum in several distinctive places. In the Harvester Farm the songs of birds add reality. In the medical exhibit, a three-dimensional version of the painting "The Doctor" is accompanied by a soundtrack which the visitor may start by pushing a button.

The Hardwoods exhibit has two examples which offer some carry-over advice. In the first room of the exhibit, the "living tree" begins to speak as the visitor enters. It welcomes the guest and then proceeds to explain the various static displays in the room. The visitor can walk around and look at the things which are being explained. An additional

feature is the visitor gets some perspective on the whole exhibit, and learns what he should look for in other displays.

A replica of the fictional Paul Bunyan's cabin features a huge paper mache model of the hero peering through the window. As the model's lips move, a tape relates some of the woodsman's better known tall tales. Because there is little in the room to look at however, most visitors move on without hearing very much of the message.

Perhaps the biggest value of broadcasted sound is that it can unify a large exhibit area—presenting a logical story while allowing the restless listener to move around at will.



The visitor activates an electric eye on entering here, causing the "Living Tree" to begin a welcoming speech.

Spools of magnetic tape on this control panel provide recorded messages for several telephone exhibits. Some displays use pre-recorded tapes, and others record the visitor's voice and play it back to him.



Telephone exhibit control room

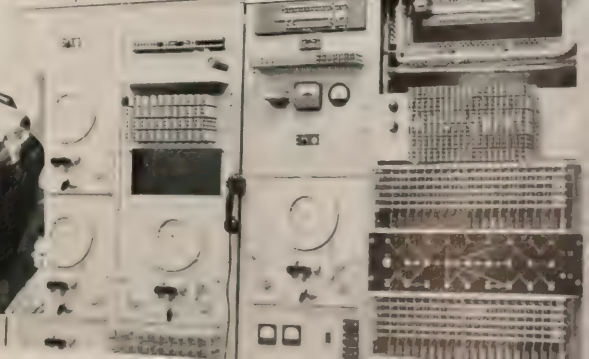


EXHIBIT THEATRES

provide models for salesroom, trade show and other business and industrial theatre set-ups

THEATRES in Chicago's Museum of Science and Industry have one characteristic in common which makes them excellent models for similar installations in salesrooms, trade shows and other display areas. These theatres must compete for audiences with other exhibits which are often more colorful, dynamic and interesting on the surface.

In this competition for attention the theatre has the advantage of offering the tired visitors a chance to sit down and rest. But even the most weary walker is seldom willing to commit himself to an indefinite period of time watching an unknown program. Therefore the successful theatre design must make provision for:

1. Easy access. Wide entrances, and rows of seats arranged far enough apart for easy passage should let the visitor see at a glance that he may enter and leave as he wishes.

2. Audience comfort.

3. Announcing the film being shown. Some of the theatres pictured on these pages are arranged so the visitor can see some of the film before he actually decides to enter.

The film can be started by the visitor, by a demonstrator (or salesman) or by some anonymous employee on an announced schedule. The system which is best depends primarily on the flow of visitors to the area, and there are examples of each technique in the Museum. By far the most prevalent system, however, is pushbutton operation by the audience.

One type of theatre (not pictured here) is used at the museum in the radar exhibit, and is planned as part of a submarine exhibit soon to be installed. It is used on guided tours to show a film on the subject before a group is taken through the displays.

Most of the theatres in the Museum, except the one just mentioned, use continuous projectors which need no rewinding. This is necessary if the audience is to start performances, and very convenient even if each show is handled by employees.

Both front and rear projection screens are used, and the major consideration seems to be the physical requirements of the location. Front projection requires a darker room; rear projection requires considerable space behind the screen to

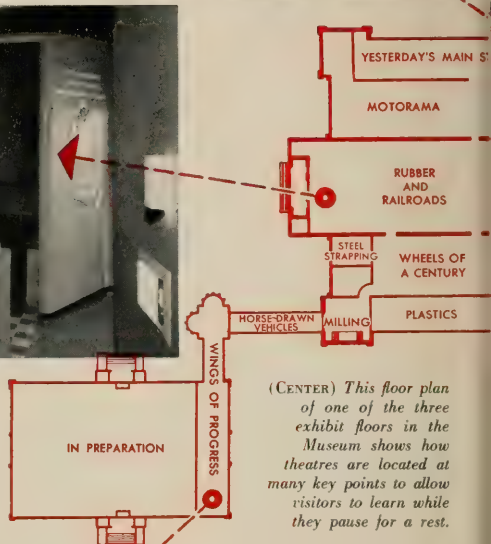
throw a sufficiently large image. For the most part the Museum tries to have the projector directly behind the screen, because of the terrific loss of light in reflecting the image back and forth between mirrors.

Theatres may take a variety of sizes and shapes, and a representative sample of the 14 theatres in the Museum is shown on these pages.

As a background for antique automobiles and other material from the early 1900's the Museum has constructed an authentic replica of "Yesterday's Main Street." Along the cobblestone street is a Nickelodeon where a continuous projector shows silent flickers, typical of early motion picture making efforts.



(ABOVE) The theatre in the "Story of Rubber" exhibit seats about 40 persons on one side of a main aisle. Over the heads of passers-by they see "The Building of a Tubeless Tire" on a 40" by 50" screen located in a darkened alcove. Pushbuttons at each side of the theatre operate a continuous projector in a booth behind the audience.



(CENTER) This floor plan of one of the three exhibit floors in the Museum shows how theatres are located at many key points to allow visitors to learn while they pause for a rest.

(BELOW) A modern, wide entrance attracts the Museum visitor to the Skyways Theatre where he may see "United 6534," and rest for a few moments. A continuous projector using a 40" by 50" rear projection screen is controlled by a button on the information counter. About 50 seats are arranged in rows far enough apart for people to enter and leave without disturbing anyone else.



A photograph of a classroom. In the foreground, there are several rows of white plastic chairs. In the background, there is a blackboard. A red arrow points to a small red mark on the blackboard. The image is somewhat blurry and has a vintage feel.

PICTORIAL COVERAGE FOR 1918 SPECIFIC MENTION
BY ARRANGEMENT THE MUSEUM OF SCIENCE & INDUSTRY



MARKET PATROL CARS make constant road checks of driver behavior: in this factual sequence from "Safety Is No Accident" a bus is clocked at high speed as it passes a car (see case history review below).

Professional Approach to Traffic Safety Theme of Markel Service Picture

Sponsor: Markel Service, Inc.
Title: *Safety Is No Accident*, 13 min, color, produced by Victor Kayfetz Productions, Inc.

★ The theme of this interesting new film is developed around the problems caused by mass production of vehicles, expansion of the country's reliance on automotive transport and the failure of our road system to keep up with the increased traffic volume.

Using as a criterion the techniques employed by commercial transport organizations, whose drivers spend more time on the road than any other segment of the population, the "professional" approach to traffic problems is stressed.

The facilities of Markel Service, Inc., international truck and bus insurers, were used to show such facets of a systematic safety program as a regular periodical inspection of vehicles for mechanical defects, constant road checks of driver behavior on the road, the importance of intelligent handling of driver personnel, rewarding good performance, and keeping aware constantly of the driver's attitude.

Safety Is No Accident will be offered (on a sustaining use basis) to television stations in black and white for telecasting immediately—and in color when such facilities are later available. It will also be made available via 16mm color prints to educational institutions, civic clubs and other groups.

Allegheny-Ludlum's "Big Saul" Dramatic Tribute to Men of Steel

Sponsor: Allegheny-Ludlum Steel Corporation
Title: *Big Saul*, 31 min, color, produced by Mode-Art Pictures, Inc.

★ "Big Saul" Kusko, a rugged-looking steel worker, is faced with the unpleasant prospect of his daughter marrying a tough young kid who fancies himself as a pretty fair prize-fighter. "All I got out of four years in the Army was a pair of educated fists, and they're going to get me everything I want, but quick," sums up the kid's philosophy.

Big Saul has other ideas about his daughter marrying a possibly punch-drunk fighter, and after a rousing back-yard fist fight with the boy, he determines to show him that the men who make steel are not the sweaty, dirty, "all muscle no brains" guys the boxer thought they were.

The boxer, still dreaming of a "penthouse with hot and cold running champagne in every bathroom," reluctantly goes on the "\$5 tour" of Allegheny-Ludlum's Brackenridge plant. As Big Saul shows the boy around, it is evident that he is proud of the mill, where he rose from a labor gang to his present job as melter on a 70-ton electric furnace.

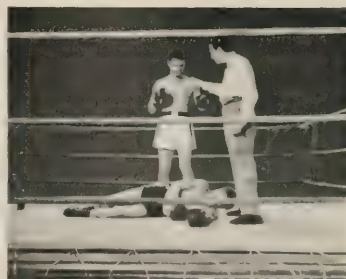
As he talks he reaches a laconic eloquence, "making our kind of steel calls for a lot of planning ahead. We've got to be ready when somebody, somewhere, suddenly finds he has to have a metal that'll do things no known metal can do . . . for an atomic submarine, maybe."

In demonstrating how important the human element is in making fine steel, the melter in the picture shows the visitor that there are many jobs that no longer involve dirty, back-breaking work but that are today highly mechanized and accurately controlled.

Big Saul was made in Hollywood, and in A-L's plants near Pittsburgh. Preston Foster, who played "Big Saul," never got to Pittsburgh, and no 70-ton electric furnaces were brought to California, but the transpositions from place to place in the film are done so skillfully it is hard to tell which scenes were made where.

Allegheny-Ludlum has had much success with inspirational films of this sort. Last year's *The Shining Heart* was a big hit among employee groups, in communities where A-L has plants, and especially on television. *Big Saul*, which will join the sponsor's library of some twenty films, has been prepared in a black and white version of 28½ minutes for television.

Dramatic fight sequence in "Big Saul"



SMART FASHIONS in leather are pictured in this new color film . . .

Renaissance of U. S. Leather Industry Shown in Colorful Progress Report

Sponsors: Leather Industries of America

Title: *Leather in Your Life*, 26 min, color, produced by Dynamic Films, Inc.

★ The leather industry, faced with sharper competition from synthetic compounds in the last ten years, is currently undergoing a renaissance. New leather products come in more colors and finishes, are more durable than ever before. Rather than grudgingly concede a share of their market to synthetics, the leather people have gone all out to hold their own in lines where they have always been predominant, and more important, to create markets for leather which were non-existent or miniscule in pre-war days.

A good illustration of what is going on in the leather business can be seen in the Leather Industries of America's new film, *Leather in Your Life*, which has recently been shown before industry groups for the first time. It is a film about a television film in the making. To associate with leather the feeling of modernity which it deserves, it was decided that the story would be pegged on a TV producer and his staff at work turning out a documentary film for a regular series of programs on important American industries.

In the planning stage for the leather program the producer and his staff discuss several ways in which the subject could be presented. A story board for an animated film is shown; someone brings out leather goods found in ancient Egyptian tombs to show the history of leather; but it is finally determined to go out to various tanneries and research laboratories and see what goes on.

As the film planning progresses, other facets of the industry are introduced, winding up with a scene from the finished film as seen on the television screen.

The leather industry in the United States is a big business with an annual \$4 billion output. Representing the tanners, who process the raw skins and supply the manufacturers of leather goods, is the Leather Industries of America. It is this association which has been responsible for creating much of the demand for the improved leather products now available. The new film will supplement written materials of all kinds

(CONTINUED ON PAGE SIXTY-NINE)

An Allegory of Safe Thinking
Gets Action for Pennsylvania RR

Sponsor: The Pennsylvania Railroad.

Title: *Escape From Limbo*, 26 min, color, produced by Unifilms, Inc.

★ People who follow the results of the important film festivals held around the world may have noted that one of the pictures recently selected for a "final screening" at Edinburgh was a movie called *The Breaking Point*, which has been used in safety work by the Pennsylvania Railroad. Anyone who could put 2 & 2 together might have presumed that this accolade could only have resulted because (1) it wasn't just



THE VICTIM MEETS "Mr. Bigelow" in charge of the death department in *Limbo*—a scene in "Escape from Limbo".

a safety film for internal use, but a double-barreled public relations movie, or (2) it must have been a big budget epic — the internal safety documentary to out-do anything in its field by opulence and production cost alone.

On both counts, they'd be wrong. *The Breaking Point*, which went into the problem of damage to goods shipped on the railroad, was planned, and so far has been used almost purely within the company to encourage people in the freight departments to "take it easy with Jimmy's bicycle, and don't get hurt yourself, while you're at it."

Although the picture showed a few Pennsy freight-handling dunderheads smashing the baggage, it made it so plain that the railroad was interested in the problem and doing something constructive about it that company officials decided to show it to freight-shipping customers. This proved an honest and productive approach, because shippers know that some freight will get banged-up even on the best railroad, and Pennsy's record is not only very good right now, but evidently, according to the film, bound to get even better. But that's the total extent of its distribution, to date.

On the second point, *The Breaking Point* was not a big, expensive film at all. The merits which have won it such acclaim were not produced to any extent with money, but with some good ideas, imaginative photography and what would seem to be unlimited confidence by the railroad in what the producer was trying to do: take

(CONTINUED ON PAGE SIXTY-NINE)

Home Is "Where the Heart Is"

6,000 Members of U. S. Savings & Loan League Premiere Their New Color Film

Sponsor: U. S. Savings and Loan League.

Title: *Where the Heart Is*, 27 min, color, produced by Wilding Picture Productions, Inc. Distribution by Modern Talking Picture Service, Inc.

★ The subject of this new color motion picture is as broad and basic as the important phase of our national life with which it deals — the homes which 55% of America's families own — and a way of living which millions of other Americans can aspire to share with them.

A prominent and indispensable part of home ownership and of the nation's financial system are the 6,000 savings and loan associations which safeguard \$22½ billion of savings, assist families in the accumulation of savings and finance them in the acquisition of homes. *Where the Heart Is*, sponsored by their United States Savings and Loan League, is a 27-minute color motion picture which relates the part played by these specialized financial institutions, told in the tribulations and triumphs of a typical family.

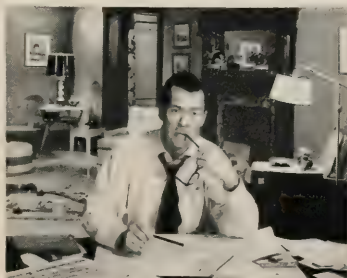
Rockwell Lucas and his wife, Ginny, yearn for a place of their own, a home and a community where they can put down roots. Rock's job in selling has taken him from city to city on assignments so the family rents a house while another field trip impends. Their longing for permanence deepens but the eventual conflict turns into a

happy ending as the Lucas family gets their long-awaited place in the sun.

This family's questions about its financial ability to meet the cost of home ownership are logically interwoven with the answers provided through the savings and loan association. This is a two-fold story, for the function of these member groups is as much to encourage interest-earning savings as it is to provide economical loans for home building.

The 6,000 member associations who belong to the United States League thus acquired a "double feature" in their well-planned new picture. The tight script by Wilding's John Davenport is ably seconded by a thoroughly believable cast headed by Kirby Grant as Rockwell Lucas. Bob Perrin, manager of the League's Advertising Division, supervised production and the work of his competent staff is evidenced in one of the best promotional kits for a film seen recently. This includes a teacher's guide, an informative booklet about the business and order forms which member associations are using to rent the program or to purchase prints for local showings.

The League has also contracted with Modern Talking Picture Service, Inc. for nationwide distribution to schools, civic and social groups and for public service showings on tv. Every family man and woman, home owner or would-be, should see *Where the Heart Is*.



CONCENTRATION on the big job is Rock Lucas' mood in this film sequence ...



FRUSTRATION soon follows in the crowded, noisy apartment the family shares.



HOUSE HUNTING brings them to friendly Ole Neilson, home builder extraordinary.



ROCK FINDS that savings and loan facilities can make his dream home a reality.



A Record Achievement

In 1954, Standard Oil of Indiana Will Observe
its 35th Consecutive Year in Audio-Visual Media

MARY GARDEN was the star, in 1919, of the first film used commercially by Standard Oil Company (Indiana). Film archives of the same year also record showings by the company of World War I newsreels, photographed on nitrate film by French cameramen.

The first film introduced Mary Garden, the Chicago Opera Company, and its orchestra to the Standard Oil organization in the early days of radio. Standard sponsored the opera on its radio programs—used the film to show employees opera scenes they then could not see over the airwaves, and to promote interest in the broadcasts. It's fortunate that Miss Garden was an artist in pantomime as well as song—the film was silent, and available only in black and white.

1924 a Turning Point

But the sprocket wheels really began turning on educational films for Standard in 1924. And the cameras are still rolling on educational, institutional, sales training, sales promotion and advertising, safety, and public relations film subjects for Standard today—with sound and color added.

The Mary Garden film was the first of several Standard has done to promote its advertising, including *She Shall Have Music*, featuring Jack Hylton and his band of continental entertainers in the mid-'30's, *The Wayne King Show*, released in 1950, and others. A significant sound slidefilm in color about the economic value of advertising was issued in 1945 under the title, *The*

On LOCATION as one of Standard's current films is producing . . .

Man Who Built a Better Mouse Trap.

One of the company's first full-length educational motion pictures was *The Story of Gasoline*, produced in 1924. It was soon followed by a twin, *The Story of Lubricating Oil*, and this, in turn, by an early how-to-do-it, *Automobile Lubrication*.

Re-Edited for School Use

While originated for internal sales training, this first educational series, in a second version, was distributed without commercial credits, purely as a service to schools, by the U. S. Bureau of Mines. It was also made available to the public in Standard's midwest marketing area through company channels, ultimately under such titles as *Gasoline's Amazing Molecules*, and *Lubricating Oil's Amazing Molecules*.

In the late '30's these films were revised, brought up to date, and re-issued in various versions on 16mm film, in line with the then new trend to the more economical, portable film for school, club, church, and sales training purposes. They were still silent, still black and white.

A few years later, they were again revised—and converted to sound.

As commercial color became available, the series was again brought up to date. The present versions of this time-proven, successful, and popular group of films were again put into production—in color. The current public relations versions are *Gasoline's Amazing Molecules*, 1948; *Lubricating Oil's Amazing Molecules*, 1950; and *The Why of Automobile Lubrication*, 1952. Bureau of Mines prints retain their original titles. Dealer training versions are in constant use.

The continuity of this segment of Standard's motion picture program is evident. Time has proven the pattern; the content is today's.

Forerunner in Sales Films

• Meanwhile, Standard pioneered other fields of public relations and educational film use as well, particularly for internal purposes—for sales

PART TWO OF A SURVEY: OIL AND THE SCREEN

training, sales promotion, industrial relations, safety, and employee education.

Its first Hollywood productions were the sales training films, *It's Up to You*, and *Start The Music*, featuring the late Edgar Kennedy. A five-reel sound feature in black and white, *It's Up to You* was produced by Standard in late 1935 "for the benefit of its servicemen and dealers."

A newspaper movie critic of the day hailed it as "of interest to the movie going public as well as Standard Oil employees because we believe it to be the forerunner of a new type of promotion." He described the film as a dramatic farce depicting a comedy of errors on the driveway of a service station, and good entertainment for anyone.

"The day may not be far distant," this reviewer of 1936 predicted, "when the screen will offer sponsored film features of real entertainment and educational value, with progressive companies footing the bill."

"Slow-burn" Edgar Kennedy, billed then as the "inimitable comedian with the bare coco," had the stellar role and was "at his funniest" as a "slightly dumb" serviceman. He had to learn the art of driveway selling so he could win first prize in a company contest. There were stolen car racketeers, romance, and even a dream sequence as a Roman chariot pulled up for a refill—horse, chariot, armor and all.

"Stan" Brings Rural Field First Feature-Length Drama

• Standard's first feature length historical movie was released in April, 1937—with sound, but still in the black and white era. It was simply titled *Stan*, and the role of Stan Wright, hero and Standard Oil agent, was played by Robert Armstrong. *Stan* made service to his community his career. Homer Croy wrote the original script and Houston Branch the shooting script.

The evolution of the oil tank wagon—from the horse-drawn vehicle of 1912 in the opening scenes to its proud motorized descendant of 1937 in the closing scene—is dramatized in this long-remembered early picture.

In the production a tremendous effort—and a sincere one—was exerted to make every scene faithful to its time, place, and characters. Annuitants and veteran company employees were consulted about accurate dramatization of marketing practices and the history of the company's early days. There were about

600 extras and bit players, in addition to the featured players.

Before the end of its first year, *Stan* had been viewed, the record shows, at least once in every mid-west community served by the company.

It was shown in a high wind on a football field in Kansas on a Saturday night. In another town, traffic was blocked off for a showing right on Main Street, and all stores closed until after the show. One couple is known to have walked three miles from out in the country into one small town to see *Stan*. Ladies Aid societies asked for the refreshment concession at screenings, made needed money for their community churches.

The film made friends—for Standard, for its employees, and its products.

A Cavalcade of History

• These older films also chart the history of the development of Standard's film program.

There is still today a genuine historical value about many of the company's early films. Most of them, reviewed today, would provide a dramatic picture of the progress the last thirty years have brought in the national life, in the oil industry, and in the products and services of Standard Oil Company. While most of these early films would no longer serve the purpose for which they were designed, they possess a distinct educational value as documentaries of their time and documentaries of how free enterprise works.

Also notable in the development of Standard's audio-visual program was a 1931 movie filmed at the Indianapolis Speedway to show what happened to oil consumption as speeds increased. It was called *Iso-Vis Speedway Test*.

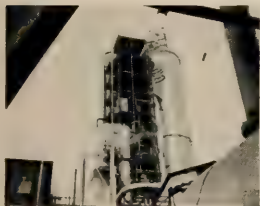
In 1933, for the Century of Progress, *The Romance of Oil and Symbols of Service* were produced, and projected on the exhibition grounds on giant screens, predating by nearly 20 years what today is referred to as cinerama.

One after another, a large number of slidefilms and recordings—now obsolete and yet of historical value—tell similar stories of progress. Consider, for instance, a dealer training



recording of 1937, titled *The Evolution of the Rest Room*. It is an amusing narrative, if made long ago, of the evolution of the "rest room"—from early days into the modern, clean service station rest rooms of the late '30s.

Standard has also produced a number of almost "home-made" agricultural films, such as *Farm Tractor Care*, *New Ways to Do More With Tractor Power*, and *Live Power Harvest*. *Live Power Harvest* is the story of the 4-H Club tractor maintenance program, in which thousands of rural youth take part each year.



"Oil and Men"—a New Era

♦ One of Standard's most successful films, issued in 1947, has been *Oil and Men*, a black and white production, with sound. The people of Standard Oil are the heroes of this dramatic and objective story. The company is also pictured as an integrated industrial unit in the expanding American economy.

A March of Time camera focuses on the relationship of the company to its employees, stockholders, and the public. The camera and sound track (the latter resounding to the rich tones of Van Voorhis' famous voice) examine oil exploration, production, refining, transportation, and marketing. They depict the human side of business as contrasted with the mechanical functions of machinery and plants, pipelines and pumps. They conclude with science pointing the way to progress in the uncharged future. They show the role of enterprise and incentive in the development of the oil industry and the national economy.

And Today—"Midwest Holiday"

♦ Among its current productions, Standard's latest public service film is *Midwest Holiday*, a 27-minute travel film in color, and with sound. Released in the spring of 1953, it



Glamour in "Midwest Holiday"

emphasizes the freedom Americans have to travel.

The scenic wonders of grass roots Middle America are pictured—the rivers, lakes, mountains, and plains of the Midwest. There are scenes of Michigan's national music camp and the Iowa state fair, of Rushmore memorial and the Mesabi iron range. There's also a light romantic theme in *Midwest Holiday*, as boy meets girl in the Indiana dune country and falls in love along the way through the Lincoln country around New Salem, Illinois, and the Mark Twain country along the Mississippi.

While statistics are not yet available on the use of *Midwest Holiday*,



Sport scene in "Midwest Holiday"

it is known that it has already been shown many hundreds of times to audiences totalling in the hundreds of thousands. It has also been shown by most midwestern television stations, with many repeat showings. Available prints are booked solid for several months ahead, according to Modern Talking Picture Service, who serves as Standard's distributor.

More Than 65 Titles in Use

♦ Standard has produced many other film subjects during the years. All have been designed for specific programs in sales promotion, sales training, safety, industrial relations, or public relations.

The company's division film libraries today carry more than 65 film subjects, created and produced by Standard for the most part to accomplish important internal objectives. Many of these subjects, however, while created essentially for internal use, have proved so interesting and valuable that they have also received wide circulation through schools, churches, and clubs.

Ethyl's Credo Is Service

Films Help the Farmer, Station Operator and Employees

THE ETHYL CORPORATION has been making films for and about the petroleum industry for some twenty years. During that time it has sponsored about thirty films on such subjects as farming, the Ethyl product, the company pension plan, and service station operation.

As it sells nothing to the final consumer, Ethyl is in a unique position in the industry. It has relatively few customers, to whom, until very recent years, it was the sole supplier of anti-knock fluid. Ethyl's films have reflected this position, for most of them have been made for its customers', rather than its own use.

For instance, in the farm field, Ethyl has paid the bill for a long series of films for use by its petroleum company customers and by the National Retail Farm Equipment Dealers Association. These range from *This Is Our Land*, about soil conservation, to *Magic in Agriculture*, on farm chemistry, and *Pattern for Progress*, on farm mechanization. *You're the Doctor*, in 1951,

told the story of the farm equipment dealer's service department and how it is responsible for a lot of the "healthy horsepower" which is so abundant in the country.

The company put out its first training film for service station operators in 1951 with *There Is a Difference*, which pointed out the human elements involved in every selling situation.

When competition from other chemical companies who were beginning to supply anti-knock compounds became impending in 1952, Ethyl met the challenge by bringing out a film, called *This Is "Ethyl"*, on the extent of its manufacturing and research facilities, at the same time pointing with pride to its film program which has been a leading service function to service station operator, farmers and refiners for many years.

Ethyl Corporation films are distributed through its nine division branch offices. About 75 prints of each subject are in constant circulation.

Esso Creates Travel Urge

State Picture Series Key Factor in Company Program

ESSO STANDARD OIL COMPANY uses motion pictures and slide-films in practically every operation of the company. The list of films includes pictures on many types of training, rural promotion, direct advertising, customer and supplier relations and many others. But most important, from the standpoint of time, effort and expense involved, and of overall results gained, is the series of travel films on the eighteen states in Esso's marketing area.

The prime purpose of the series is to promote travel. Films of each state are shown not only in that state but in all the others. While there is no advertising in any film (not even a billboard or gas station) beyond title and end credits, Esso feels that the more travelers, the more customers for Esso products. In addition to travel promotion, a secondary but very important value of the films is in enhancing the company's relations with each state and its government; for each

film is much more a promotion of the state itself than of Esso.

A third important use of the films is in training company employees. Esso sales trainees, in many districts are instructed in motion picture projection work. As a part of their indoctrination in company policies, methods and relations with the public, new salesmen are sent into the field to arrange and fulfill film showings. Besides representing the company before the public in these showings, the sales trainee visits and talks to other Esso representatives and gets to know personally the Esso people in his entire district.



♦ For another phase of Esso see Page 38, Issue 7, Vol. 14, 1953.





KITCHEN HAZARD: using kerosene to start cooking fire at home.

"Farm Petroleum Safety" Guards Against Hazards

Title: *Farm Petroleum Safety*. 26 min, color.

Sponsor: American Petroleum Institute, produced by Colburn Film Services, Inc.

★ A flaming farm house is used to burn caution into the minds of rural residents in *Farm Petroleum Safety*, newly-completed American Petroleum Institute film.

The 26-minute 16mm color film was sponsored by the Institute's Committee on Agriculture and produced by Colburn Film Services, Inc. of Chicago. It is the second in a farm service series, following *Farm Tractor Safety* which two years ago placed first in the farm film competition sponsored by the Society of Agricultural Engineers.

Example Stirs Action

Combining educational and dramatic techniques, *Farm Petroleum Safety* begins in a night-time county fair setting where a farm safety committee puts on a demonstration of the properties of petroleum products. It is learned that the safety committee was formed after a recent fire in the community.

The burned-out family's teen-age son tells the story and the film dissolves to the farm house on the morning of the fire. Having introduced the mother, father, four-year-old boy and a baby, the story paces into the fire climax. The mother thoughtlessly uses kerosene to bring up the stove fire quickly. In the eight minutes following the explosion, fewer than a half dozen lines of dialog are uttered. Music and sound effects sustain the fury of the fire.

Problem in Production

Henry Ushijima, who directed and photographed the motion picture for Colburn, faced a tough problem filming the house-burning sequence. "Everything had to hap-

The Oil Industry and the Screen: 2

A.P.I. Sponsors New Farm Safety Picture

pen right the first time," he said, explaining he had only one house to burn down. Finding the correct house to kindle was itself a task. Its physical setting had to pass for any location in the United States or southern Canada. An abandoned farm house in Wisconsin finally offered the right setting but it was necessary to rebuild three sides and the roof before it could be properly burnt down. Fire, smoke and explosion effects took careful planning and five cameras were focused on the actual burning.

Of the film's purpose, Lowell Kern, executive secretary of the sponsoring committee, said, "We are interested both in reducing the rate of farm accidents and in stimulating an organized farm safety

movement comparable to that which exists in industry."

Farm Petroleum Safety is available through the API Committee on Agriculture and member companies of the American Petroleum Institute. Inquiries should be directed to the executive secretary at 50 Rockefeller Plaza, New York 20.

Collurn equipment on location.



Tide Water's Films Aid Consumer Relations

★ One recurring type of motion picture program found in the oil industry is exemplified by the film libraries of Tide Water Associated Oil Company's Western Division. At 12 locations this company maintains deposits of purchased, syndicated films available to consumers on a free loan basis.

The primary aim of this service is public relations, and the firm will provide operator and projector to any group on request. Usually only films are furnished, but these are in great demand by social and fraternal clubs and schools.

Started 25 Years Ago

Tide-Water's film library program started approximately 25 years ago in San Francisco. Today, it has expanded to include Seattle, Tacoma and Spokane in Washington; Portland, Oregon; Boise, Idaho; Sacramento, San Francisco, San Jose, Fresno, Bakersfield and Los Angeles in California; and Honolulu, T. H. Bookings and maintenance are handled by company employees assigned this special work as part of their major jobs.

Both sound and silent motion pictures are handled, and subjects include: Cartoons and wild life, scenic-travel-historical, and sports. With the company's increasing participation in radio and television sportscasts, new film purchases have been limited to this subject.

Four or five new sportsfilms are purchased each year with prints

being sent to each of the 12 libraries. New titles are usually about 30 minutes long.

Ad Manager Directs Program

The film activity of Tide Water Associated is under the direction of Harold R. Deal, manager of advertising and sales promotion. All libraries send reports showing the movement of films to his San Francisco office each month keeping the company in constant check with its libraries.

Mr. Deal said that from time to time Tide Water makes use of a special film for company personnel. The occasion for this is usually the advent of a new product or technique, and an example is *The Safest Thing on Wheels*. This film was used to herald the company's Safti-Ride Tire, and was shown to all dealers at dinner meetings throughout the West.

"Excellent Public Relations"

Encompassing about 170 prints of some 70 titles, and requiring an estimated 20 projectors, the film program of Tide Water Associated's Western Division amounts to a sizable customer service. The company is "well pleased" with the success of its films and classes them as "excellent public relations." ☐

OIL INDUSTRY SURVEY reports will be concluded in the forthcoming Annual Production Review Issue, February, 1954.

A "MUST" PICTURE An Untapped Asset —Handicapped Workers

Sponsor: President's Committee on the Employment of the Physically Handicapped.

Title: *America's Untapped Asset*. 10 min, b/w, produced by United World Films, Inc.

★ After surveying the response to an announcement of its impending release, K. Vernon Banta, technical advisor to the President's Committee, estimated that "this picture may be the most widely shown picture of all time." It will be distributed to every television station in the United States; International Rotary authorities are interested in its distribution in foreign countries, as is the International Society for the Welfare of Cripples.

Bankers Life Employs 650

The film shows how an insurance company, the Bankers Life and Casualty Company of Chicago, meets the problem of employing handicapped people. More than 650 of this company's employees are handicapped by reason of physical disabilities or old age. Deaf mutes are file clerks; they make extremely efficient ones, according to President John D. MacArthur. A one-armed veteran of Korea operates the addressing machine; an eighty-year-old grandmother counts out millions of dollars in premium receipts. Once trained, according to the firm, these people meet every requirement of the job.

For Widespread Showings

America's Untapped Asset, in addition to TV distribution, will be available for showing in every state through the President's Committee, Veteran's Administration and other governmental and private agencies interested in labor rehabilitation. ☐

* * *

"Highways & Byways, U.S.A."— Roads Film Offered TV Stations

♦ *Highways and Byways, U.S.A.*, a film on the nation's farm roads problem is now available to television stations on free loan from Tele-Division, Association Films, 347 Madison Ave., N.Y. A public service feature of the Farm Roads Foundation, the film suggests ways farmers can secure state funds to improve the roads used to transport farm products. The 25-minute film was produced by Carl Dudley.

MPO invites you to screen...



"THE AMERICAN ROAD" (Ford Motor Company)

The open road and the automobile
related to the change
and development of the U. S.
during the past 50 years.

... selected by the Edinburgh
Film Festival for showing—1953

A film dramatizing the role of chemistry
in the world today and yesterday.

"... outstanding part of this film is its brilliant photography. It breaks far away from the self-congratulatory kind of business film which intelligent audiences so often deplore."

Saturday Review of Literature
October 10, 1953



"DECISION FOR CHEMISTRY" (Monsanto Chemical Company)



"OUT OF THE NORTH" (Nash Motors)

A story of American wildfowl.

1st Award, Cleveland Film Festival 1953

1st Award, Stamford Film Festival 1953

... selected by the Edinburgh
Film Festival for showing—1953

MPO PRODUCTIONS, Inc.

15 EAST 53rd STREET • NEW YORK 22, N. Y.
MURRAY HILL 8-7830



QUEEN BEE (top) and center is "star" of "Bees for Hire."

Sponsor: The Texas Company
Title: *Bees for Hire*, 29 min., color, produced by Audio Productions, Inc.

★ This, the eighth in a series of films The Texas Company has made for the information and entertainment of its farm customers and friends, is the company's way of saying "thank you" for the formers' continued use of Texaco products. It is a demonstration of something that is comparatively new in American agriculture—the planned pollination of farm crops by honey bees brought directly to the fields.

Bees on the Farm

The film shows how many crops are pollinated by birds, wind and rain, but others are dependent for seed production upon pollination by insects, often such American natives as bumblebees and butterflies. Yet, modern methods of complete cultivation destroy the undersoil homes of these insects—enough so that seed production of many crops was suffering.

To solve this problem, farmers turned to the most successful and active of all pollinators, the honeybee, an original native of Europe, "domesticated" so it and its hive can be handled and moved from field to field. So successful have hired bees become, as the film shows in scenes photographed in California alfalfa fields, that many acres are producing up to five times as much seed as ever before.

Exciting Hive Sequence

The picture then moves into the hives for a long look at the "young ladies who make this modern farming method possible." What follows is one of the most interesting and

exciting twenty minutes of "wild life" footage that has been seen on the American screen. Bees have been photographed before, in laboratories by scientists, and one Russian film was highly regarded as a record of bee life in the hive, but no film has made such an extensive study before, nor succeeded in capturing as much of the bee's entire life and work.

Mostly in live action, with interspersed technical and cartoon animation for explanation, *Bees for Hire* shows scenes of the average

daily life in the hive—the gathering and storing of nectar, the "air-conditioning" squads who fan air in and out of the hive with their wings, the Queen Bee busy laying her 1,500 daily eggs, and the tending of the bee eggs and larvae. The hive, which can have but one Queen, sometimes produces more, and the film shows the actual battle between them until one is destroyed. Another shows worker bees attacking a marauding bumblebee and driving it from the hive.

Not too many years ago, a sci-

entist in Europe discovered the "Language of the Bees," their way, of announcing to the hive in which direction nectar supplies were located and how far from the hive. This "language," a dance by a scout bee, is shown, in live action and it is a remarkable scene.

Now at Farm Meetings

Bees for Hire, which Texaco will show at farm meetings all over the country this winter, deserves an even wider audience. It is hoped that after first-runs before its farm friends, the company will make the picture widely available to thousands of non-farm and television audiences. It just should not be missed.



A blast furnace unit is made up of the furnace itself and several towers.

MR. PRODUCER, We're not competing with you!

Remember, we are not producers competing with you, but are *your* color laboratory, specialists in color printing. We are a service organization only, to specifically work for *you*, and to assist you with your color problems.

Our years of experience making quality color prints in 35mm and 16mm Kodachrome, Ansicolor, and Negative-Positive, assures you of remarkable color fidelity, prompt service, and of course, complete confidence. Call your lab . . . call

color service co., inc.

115 W. 45th ST., NEW YORK, N. Y.

ju 6-0853

Slidefilm, "Chemistry of Iron," Shows Blast Furnace Operations

♦ *Chemistry of Iron*, a 35 color frame slidefilm with suggestion booklet on the preparation of iron for commercial use, has been made available for study groups. Intended primarily for high school chemistry classes, the slidefilm is the first of two dealing with the science of iron and steel making produced for American Iron and Steel Institute by Hill and Knowlton, Inc., New York public relations firm, with the assistance of the Audio-Visual Consultation Bureau of Wayne University.

Man's use of iron dates back more than 3,000 years but the iron produced in one year only a hundred years ago would meet modern demands for one day, the booklet points out. Today it requires more than 70,000,000 tons per year to "satisfy the ravenous appetite of the machine age." Builders of skyscrapers, locomotives, ships, bridges, and engines depend upon the products of iron and steel for strength, durability and resistance to corrosion. *Chemistry of Iron* makes graphic the natural sources of iron, its metallic form in meteorites and its presence in iron ore, limestone and coke, and its extraction from the chief source area, open pit mines.

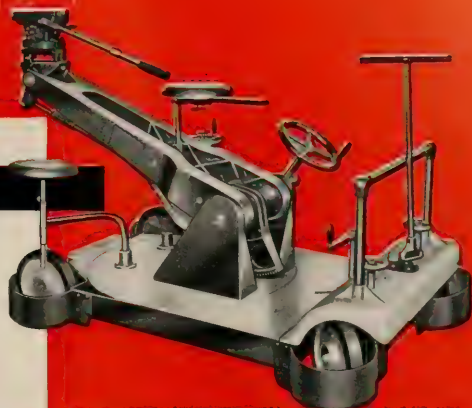
Single copies of the slidefilm and booklet and related materials are being made available to teachers free, upon application by American Iron and Steel Institute, 350 Fifth Avenue, New York 1, New York, via convenient order form.

better pictures

demand the
best equipment!

HOUSTON-FEARLESS PANORAM DOLLY

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VIVID SCENE in "The Time Is Now" was this heart catheterization operation at Mt. Zion Hospital.

Work of Social Agencies Told in Fund Picture

Sponsor: Bay Area United Crusades.

Title: *The Time Is Now*, 11 min., produced by Photo and Sound Productions.

★ Faced with the problem of making a heart-warming story out of an annual, \$10,000,000 fund-raising campaign for 225 health and welfare services, Oakland and San Francisco united fund workers pooled resources for a dramatic documentary of people who need help.

To avoid a grocery list type presentation, the Crusades selected nine sequences to typify the 225: a nursery school, a baby adoption clinic, rehabilitation center for handicapped adults, recreation club for the elderly, heart catheterization operation, an orphanage and a children's hospital ward.

Consolidates Welfare Aid

United Crusades seek funds from management and employees once a year for 90% of all health and welfare drives in four Northern California counties with a population of over two million. The Crusades are geared to save time and money by collecting dollars for cancer research, for hospitals, for boys' clubs, Red Cross and other charities at one time, in one place—where the donor works.

The theme of the film, stated in the narration, is that "we help each other, because we need each other, and we need each other all through life." Beginning with shots of four-year-olds busily playing house and squabbling over a snail collection, the theme is developed through sequences of an old man who feels he has little to live for, of research, medical care, schooling, and retraining made possible for all residents of the four counties through their own contributions to the Crusade.

Low Key Narration

Joseph Miksak, a speech department professor at San Francisco State University, helped build intensity with an understated narration in such scenes as the darkened operating room in which doctors

Meeting Two Vital Urban Problems

New Films Deal With City Decay and Welfare Needs

watch a woman's heart beating on the fluoroscope screen.

James Gahan, who wrote and directed the film for Photo and Sound Productions, was assigned to make a real story, photographed on the spot with patients, kids, doctors and nurses acting themselves. This meant careful research and quick-thinking on the part of cameramen to get the most out of human interest material as it was happening. Documentary impact was gained through use of a four-way sound track narration, mu-

sic, lip sync and on location sound.

From audience reports, the film has proved effective. Harry Rogers, Jr., public relations manager for the San Francisco Crusade office, reports that in less than nine weeks of use, the film has been shown almost 13 times each week day, with an audience averaging between 75 and 100 persons per showing. This audience is exclusive of television viewers. *The Time Is Now* appeared three times in Class A time over local television outlets.



While model urban centers rise, fringe areas continue decay.

"The Living City" Proves to Be a Memorable Screen Document of Present Need for Urban Redevelopment

Sponsor: The Twentieth Century Fund

Title: *The Living City*, 24 min., b/w, produced and distributed by Encyclopaedia Britannica Films.

★ This new sound motion picture on growth, decay and renewal of the city seems to be the most interesting film the Twentieth Century Fund has released to date. It shows, by actual examples filmed in Balti-

more, Philadelphia, Chicago, Pittsburgh and Los Angeles that city dwellers in America have the power to determine whether their own communities must endure run-down, blighted neighborhoods or can take positive action to renew or rebuild them. It explains that if slums and deteriorated areas continue to exist in our large cities, these are signs that the cycle of development has

SLUM DWELLERS resist change "The Living City" clearly shows.



MODERN HOUSING structures rising against the urban skyline.



been blocked before the renewal stage could begin.

Among these "roadblocks" to renewal shown in the film are traffic congestion, which can virtually choke our cities to death; problems raised by the rings of suburbs surrounding cities; and run-down areas of substandard dwellings in use long after their natural life-span has ended.

Citizens Hold Key

The Living City shows how these "roadblocks" to redevelopment can be removed. It concludes that "how our cities develop depends on us, the people who live in cities." As measures that will help to renew the city's core of deterioration and blight, the film suggests good civic housekeeping to rehabilitate some neighborhoods and rebuilding others that are hopelessly worn out, passing up-to-date zoning ordinances, reducing traffic congestion by controlling population densities, and reducing smoke, fumes and industrial vapors. "But these measures can be fully effective only if we straighten out the political hodge-podge of cities and their independent suburbs—and bring them under an orderly administrative structure," says the film.

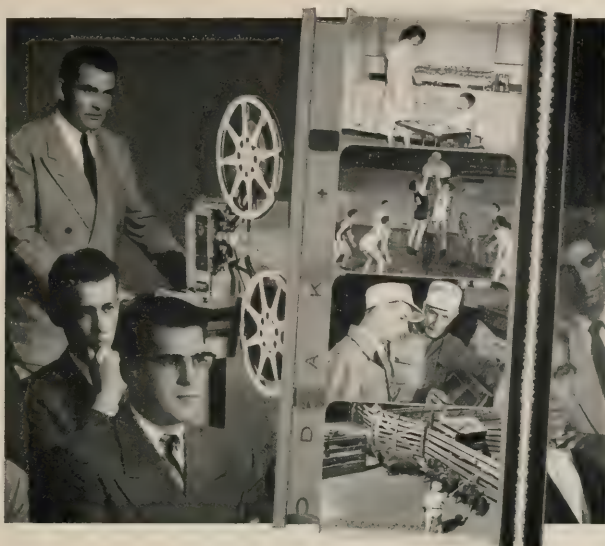
Well Knit Production

The Living City is being distributed by Encyclopaedia Britannica Films, producer of this sharp and vivid exposition of an urgent urban problem. John Barnes of EB Films' production staff is credited with supervision of the project through its creative and technical phases and his handiwork is an admirable contribution to the screen. Prints are available either for rental or outright sale. Write EBF at 1150 Wilmette Ave., Wilmette, Ill. or contact regional offices in New York, Atlanta, Dallas, Los Angeles and Portland.

Urban citizen groups and civic organizations have indicated interest in *The Living City*. Through their concerted action, an aroused citizenry may yet deal with problems that are as close to home as home itself.

CITY PORTRAITS etched by the lens in "The Living City."





How photography helps General Mills solve communications problems

Regardless of the nature of your business, the problem of making your company properly understood by employees, customers, stockholders, and the general public is an important task. The better it's done, the faster a company progresses.

For years, General Mills, Inc., Minneapolis, has recognized the importance of good communications at all levels of contact. Every known audio-visual device is used to achieve better understanding, and, of course, photography is the key to much of the work. Says one company spokesman:

"The management of General Mills has a keen appreciation of the film medium and other audio-visual aids. In the utilization of all of them, every effort is made to integrate each one into its program properly for the greatest effectiveness. From the most extensive motion-picture film to the simplest chart, audio-visual aids daily play a big part in employee training, public relations,

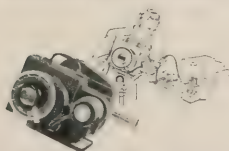
stockholder meetings, sales work, and advertising. "In producing both stills and movies, Kodak equipment and films play an important role."

Sound and silent 16mm. motion pictures are used extensively for employee training. In addition, many of the company films are made available to public schools, athletic coaches, nutritional experts, women's clubs, and the general public. All have proved effective in building the stature of the company.

Whether for screening silent or sound 16mm. movies, Kodoscope Pageant Sound Projectors answer exacting requirements brilliantly and economically. Seven picture projector models, priced from \$375, offer a wide choice to meet illumination or acoustical situations. Ask your Kodak Audio-Visual Dealer for a free demonstration. (Price subject to change without notice.)

These are but a few examples from the files of Kodak Audio-Visual Dealers showing ways Kodak audio-visual materials aid business and industry to improve communications or make and sell better products. For more information, use coupon.

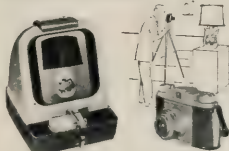
Parker Pen gets hotter spark with aid of high-speed camera



Parker Pen Company had the problem of developing a hotter spark for lighting the compressed gas in their new Flaminore lighter. This involved a study of the split-second action between various kinds of sparking wheels and "Rin" materials. The answer came with the aid of a Kodak High Speed Camera.

Taking up to 3200 pictures a second on 16mm. film—this versatile instrument slows action as much as 200 times when the films are projected at normal speed on a standard projector. By studying the films, Parker engineers were able to analyze spark-particle propulsion and ignition phenomena. Result: a faster selling lighter because of a more efficient and durable lighter mechanism.

Pictures sell table lamps better than samples



Here's how Merrihome Studios, a quality lamp manufacturer, found the answer to more effective selling with Kodachrome transparencies:

"We design and decorate table lamps for exclusive decorator shops. To avoid shipping heavy, bulky lamps on semi-annual selling trips, we photograph them with a Kodak Pony 135 Camera on Kodachrome film and show them with a Kodaslide Table Viewer. We picture these lamps fully lighted against fine backgrounds, showing them to much better advantage than we could even show a sample lamp. Buyers give Kodachrome slides much more study than they do actual lamps. Our Kodaslide Table Viewer is a most persuasive 'representative!'"

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Please send name of nearest Kodak Audio-Visual Dealer. Complete information on equipment checked: ☐ Kodoscope 16mm. Pageant Sound Projectors ☐ Kodak "Miniature" Cameras ☐ Kodaslide Table Viewers ☐ Kodak High Speed Camera.

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Experts, Examples Show Power of Color Schemes in Slidefilm

♦ Color influences emotions, shading moods, work habits and appetites. Illustrating these chromatic discoveries is a new sound slidefilm, *Color Comes of Age*.

Using color to prove its point, *Color Comes of Age* features the recorded views of 12 color authorities. For 45 minutes it collects color clues from the earliest civilization to the present. Narrating the developments is Milton J. Cross. SARRA, INC. was the producer.

Recent designs and colors in fabrics, furniture, furnishings and architecture highlight the film, originally prepared for trade showings by the MARTIN-SENOUR PAINT COMPANY, Chicago. When the film made a hit with the professionals, the sponsor released it to all interested groups.

Speaking in the film are Walter Dorwin Teague, industrial designer; Dorothy Liebes, fabrics and wallpaper designer; Carl Foss, color physicist; Morton Goldsoll, designer; Harold Lloyd, movie star and color photography hobbyist; Richard J. Neutra, architect; Walter Paepcke, chairman of the board, Container Corporation of America; William C. Pahlmann, interior and industrial designer; Jack Zucker, president, Painting and Decorating Contractors of America; Edith Brazwell Evans, editor, Living for Young Homemakers; Albert Kornfeld, editor, House and Garden; and Elizabeth Gordon, editor, House Beautiful.

Inquiries about the film should be made to the Martin-Senour Company, 2520 Quarry Street, Chicago 8, Illinois or to local Martin-Senour dealers.

First Film on Animated Devices Issued for Display, Sales Groups

♦ People who sell may now verse themselves in the valuable techniques of mechanical animation with a new film on the enlivening of lights, color, sound and motion.

Produced and edited by GALE DOROTHEA MECHANISMS, under the supervision of ED BURNETT, development engineer, *How to Attract Attention—Through Animation* goes "behind the display" for the story of the animation industry. The 16mm color film shows 31 basic animation devices, including nine different turntables. The firm manufactures turntables.

The first film of this industry, it shows animation mechanisms in use in displays and industrial applications. It provides information on how to attract attention for display, sales promotion, ad agency

The Commercial Newsreel

NOTES ABOUT FILM PROGRAMS OF THE CURRENT PERIOD

and sales personnel. Prints are available upon request to Gale Dorothea Mechanisms, 81-01 Broadway, L.I. N.Y.

Miller Feature, "With This Ring," Starts Production at Fairbanks

♦ JOHN BRAHM has signed with JERRY FAIRBANKS PRODUCTIONS to direct *With This Ring*, a feature-length film in color on the history of brewing for the Miller Brewing Company. Brahm, who directed *Miracle of Fatima*, was selected to replace Irving Pichel who had to withdraw before starting production because of an overlap in commitments.

Marsha Hunt has been chosen for

the feminine lead. Studio shooting of the picture began this month from a script by Leo Rosencrans and Hugo Bauch.

Miller Brewing Company and Mathisson and Associates agency, Milwaukee, will release the film through nontheatrical outlets and make it available to t.v. Part of the footage already has been made in Bavaria and Milwaukee by Fairbanks.

Ross Roy Will Develop Sales and Training Aids for Caltex Stations

♦ ROSS ROY, INC., of New York, has been appointed by the CALIFORNIA TEXAS OIL COMPANY LTD. to develop merchandising and point-

of-sale material as well as dealer training programs, including films, for its network of Caltex service stations in 67 countries.

E. F. Donovan, merchandising director of Ross Roy, will supervise the agency's activities on the account.

Henry Ford II Narrates Text for Company's "Progress Report 1953"

♦ Henry Ford II appears as narrator in *Progress Report 1953*, a four reel combined live action and animation film in preparation for showing during January to supervisors personnel and foremen in all plants of the Ford Motor Company. The company's public relations department is in charge of production.

Robert Fisk, Ford supervisor of employee information, has commissioned Animated Production, Inc., New York, to shoot the animated sequences. The animation will consist of approximately one and one-half reel of film to be inserted into the live action sequences being shot by the motion picture division of the motor company's public relations department, according to Al Stahl, president of Animated Productions. The total running time for the complete film will be about 40 minutes.

Planned to give supervisory employees an insight into the management's thinking, *Progress Report 1953* has Mr. Ford explaining company policies, plans and economics and employs animation to dramatize and illustrate technical passages. Mr. Fisk is writer and director of the film. Frames from the film will be used to illustrate a brochure to be distributed to all Ford employees.

"MacKenzie Patrol" Gives Mountie Recruits Facts on Arctic Bear

♦ Nowadays the sleuthing competition is crowded with private and public "eyes" of every description. They can all learn a thing or two from the Royal Canadian Mounted Police, long famed because they "always get their man."

The saga of the cold climate cops working in Canada's far north is told in *MacKenzie Patrol*, filmed by an R.C.M.P. sergeant on duty. The film shows the duties in action of the force in the north — issuing trapping permits, looking after the welfare of the natives, trailing two-legged wolves and a thousand other things as they cover the Arctic by dogsled. It also pictures spring and winter in the MacKenzie River district and the life in a northern settlement.

The 16mm. 30-minute color film was produced by CRAWLEY FILMS, LTD. for internal training use.

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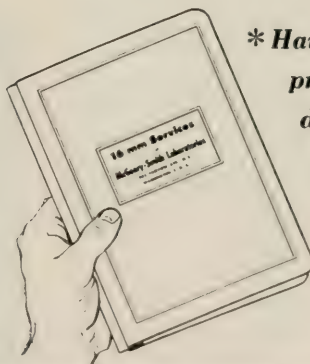
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Lord & Taylor Christmas Windows Feature of MPO Film

★ New York's Lord & Taylor department store has set the pace on window display design for so many years and its influence is so important on other stores across the country that the Ford Foundation's *Omnibus* television program devoted twelve minutes into going behind the scenes at Lord & Taylor's on the December 6th program.

"Behind the scenes" at L & T is actually beneath the sidewalk for the store is the only one in New York with "elevator windows." Alistair Cooke, *Omnibus*' urbane commentator, narrated the first part of the sequence (which was a film, made last month by MPO Produc-

tions) of the setting-up of this year's Christmas windows under Display Director Henry Callahan.

Telling how Lord & Taylor's windows get that way, Mr. Cooke said, "Well, it seems they have a policy. Back in the middle thirties, they decided that when Christmas comes, they would ring out the merchandise and ring in the display. All these beautiful and strange objects that they buy or make are not for sale. They are part of the display, which sells nothing but a lot of respect and admiration. It is what Lord & Taylor's likes to call its Christmas card to the public."



(ABOVE) Behind the scenes as Lord & Taylor's colorful Christmas window elements are assembled while Alistair Cooke, "Omnibus" commentator looks on. (Below) The designer's critical eye is observed by an MPO camera.



RCA Program Services Film Christmas Classic for TV

♦ RCA RECORDED PROGRAM SERVICES has released a new television film of Hans Christian Andersen's famed Christmas story, *The Little Match Girl*. The 30-minute show, especially filmed for television, features a cast of over 60 actors and dancers, plus a full symphony orchestra.

Bringing the 100 years old Christmas classic up to date, the film begins in modern times, then dissolves to the settings for which Andersen wrote his story.

A ballet company is featured in elaborate "dream" sequences in which the central character, a little girl, pictures the things she would like to have from Santa Claus. ☐

DON AMECHE INVENTS THE TELEPHONE AGAIN



HISTORIC SCENE featuring Alexander Graham Bell (played by Don Ameche) and assistant Dr. Watson, is re-enacted at Jam Handy studio.

★ Don Ameche re-created his famous role as inventor Alexander Graham Bell on a set of *THE JAM HANDY ORGANIZATION* in Detroit recently. The well-known actor first played the

part in 1939. His latest appearance was directed by Jerry Warner and features the historic moment when Mr. Watson first heard Bell's voice through the wires. ☐

Walter Abel Featured in Sound Masters' TV Series

♦ Completion of 39 new television introduction, program break and closing segments for the National Broadcasting System's film division *Paragon Playhouse* series has been announced by SOUND MASTERS, INC. The series will be syndicated throughout the United States.

Originally presented under the title, *Douglas Fairbanks Presents*, the current series stars Walter Abel

as host and commentator. The screen treatment opens with a close-up of a significant "prop." As the commentary develops, the camera pulls away to discover the host who completes the introduction.

Directing the films were Frank Donovan and William Crouch. Frank Calabria was cameraman for the shooting at Sound Master's television sound studio. ☐



DIRECTOR Frank Donovan checks TV script with actor Walter Abel during shooting in Sound Masters' TV Studio last month.

Anyone Can Distribute Sponsored Films!

Yes, anyone can distribute sponsored films! All you need is a small office, some paper and basic supplies, the simplest kind of rewind and splicer (some programs have been known to operate without the splicer).

But suppose you want your distribution to be the best in every way—to match the quality of your products and the reputation of your company.

Suppose your distribution objectives included such important things as reaching only the audiences that benefit you most; keeping your prints always in tip-top condition; making the most of the available print supply; obtaining complete and accurate management reports; and, doing the most effective, most efficient job of sponsored film distribution that could be done.

In that case we think you would want your distribution to be the same as Modern distribution—and so you would need:

Audience Knowledge • You would want to know where the thousands of audiences for 16mm films are located, who is in charge of film programming, what the interests of those audiences are. You would have to do constant research to locate the thousands of new audiences that are added each year.

Addressing Facilities • Once collected, your audience knowledge would have to be recorded on addressograph or similar plates so that you would have the facility for using this information. And you would have to have the capacity to expand this file by 15 or 20 thousand audiences each year to keep up with the growing market for your films.

Promotion Knowledge • You would have to know the best times of the year to promote the use of your films and how to design and write your promotion to appeal to the people you want to have see your film. If you were big enough (as Modern is) you could have a full time staff working on advertising and promotion alone.

Audience Confidence • This is a tougher thing—an intangible—that you might have to build up over many years. It results when your audiences have actually learned by experience that you are a reliable and convenient supplier of sponsored films. In many school systems, to gain this, you might have to make personal visits to supervisors and administrators and you will always have to work cooperatively with all educators and all audiences.

Film Exchanges • For audience convenience and to make the most efficient use of your print inventory, you would need a de-

centralized network of film exchanges. These exchanges would have to be strategically located in major cities and should be placed at addresses in those cities that are easily accessible. A good store-front premise would be a definite plus value for you. *We have found that 28 such exchanges constitute the most efficient network.*

Personnel • To staff your 28 exchanges you would need capable people specially trained in the problems of sponsored film distribution. These people would truly have to be specialists because you would learn that the job of distribution of sponsored films cannot be mixed successfully with the jobs of distributing rental films or equipment or any other job.

Equipment • To give your people the right tools to work with, you'd need the best of office equipment and you would find (as we have) that special items like electric typewriters would increase their efficiency. Your films, if they are to be kept in the best possible condition, demand professional film room equipment which, of course, would include electronic film inspection machines. This equipment would be a good investment because you would protect the money you have spent for prints.

Management Reports • If you want to keep management fully informed about the results of your distribution effort, you would want the facility that is only provided by IBM key punch and tabulating machines. They will enable you to prepare regular reports of results by state, type of audience, marketing areas, and other vital information.

Administration • To manage effectively all of these activities and plan for future growth and development you would require capable administrators who have had many years of experience in sponsored film distribution and who can devote every minute of their time to your objectives.

This isn't all but it will give you some idea of what is involved in this business of distribution of sponsored films IF you expect your distribution to be the best in every way. You can readily see that this is a full-time job for a lot of people.

The point is this . . . Modern has this know-how, these facilities, and capable personnel NOW. And Modern has the experience—23 years of it—devoted exclusively to the distribution objectives of 150 major sponsors of public relations films.

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CHICAGO: 140 East Ontario Street • DElaware 7-3252
LOS ANGELES: 612 South Flower Street • MAdison 9-2121



HENRY CLAY GRANT

Business Film Field Mourns Passing of Fordel's Henry Grant

♦ HENRY CLAY GRANT, vice-president and general manager of FORD FILMS, INC., New York, died on November 30th after an illness of several months. His passing will be mourned by his many friends and associates in the business film industry.

A pioneer in this field, Mr. Grant's career covered 35 years as editor, writer, director and producer of industrial and educational pictures. Joining Fordel in 1949, he had previously been associated with several motion picture companies and at the time of his death had turned out a total of more than 200 sponsored films on a wide variety of subjects.

Among the milestones in his career, he co-founded the first commercial film department established by a major theatrical film company, and originated storyboard visualization of sponsored films.

At a special meeting of Fordel's Board of Directors, GORDON HESLER, associated with Fordel Films since early 1952, has been elected vice-president to fill the vacancy.

Pioneer George K. Spoor Dies in Chicago; Genius of Silent Era

♦ GEORGE K. SPOOR, pioneer motion picture inventor and producer, died at his home in Chicago in November. He was 81.

Mr. Spoor and Gilbert M. ("Broncho Billy") Anderson were co-founders of Essanay Film Co., midwestern cradle of the industry. Spoor's first magic lantern laboratory was in a barn in Waukegan, Ill. As nickelodeons multiplied, Spoor and his partner established the studios in Argyle Street on Chicago's north side.

The thrillers and comedies created on the Essanay lot from 1897 to 1916 became a legend. Some of the first commercial films were produced

People who make Pictures

there. Mr. Spoor's pioneering included a three dimensional film process he developed with P. John Berggren, physicist-engineer, in 1930.

L. W. Kellman, "Dark Interlude" Producer, Is Nominated for Award

♦ LOUIS W. KELLMAN, president and executive producer of KELLMAN PRODUCTIONS, Philadelphia, a division of News Reel Laboratory, has been nominated as a candidate for the 31st Annual Philadelphia Award.

Founded by the late Edward Bok, famous publisher of the Ladies' Home Journal, the award is accompanied by a \$10,000 check and is presented to that citizen who is considered to have performed the great-

est service in the interest of the community.

Mr. Kellman was nominated this year for his award-winning production, *Dark Interlude*, sponsored by the Overbrook School for the Blind. Mr. Kellman produced the picture at cost as a personal contribution to the school. The documentary has been honored by presentation in Europe and throughout the United States.

Stanley Neal Productions Names Robert Cumming as Midwest Mgr.

♦ The appointment of Robert B. Cumming as midwest manager has been announced by Stanley Neal Productions, Inc. His office will be in the Tribune Tower, Chicago.



HERBERT JOHNSON

Herbert Johnson to Direct Film Art and Animation for Sarra

♦ HERBERT JOHNSON, veteran of 18 years in the motion picture field, has been appointed animation director on the creative and film planning staff of the Chicago studio of SARRA, INC. In his new post, Johnson will work on television film planning and the creation of art and animation for commercial motion pictures.

Johnson is a motion picture cameraman with extensive background in live action and stop motion photography. Before joining the Sarra organization, he was associated with various commercial and t.v. production studios in New York. He has handled free-lance animation, title and special photographic assignments for producers. His home is in Evanston, Ill., where he resides with his wife and two daughters.



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color

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Medical Arts Productions Opens New York Distribution Center

♦ MEDICAL ARTS PRODUCTIONS, formerly MEDICAL FILMS, INC., has opened a new office in New York at 11 West 42nd St., with MARTHA WINN as representative. Previously Miss Winn was radio-television-film director for the San Francisco Fund.

The purpose of the new outlet is to provide faster distribution for Medical Arts' film series, *Education for Childbirth*, now integrated into the public health programs of the 48 states, New Zealand, Hawaii and Canada. A new film ready for distribution is *Molly Grows Up* produced for Personal Products Corporation of Milltown, New Jersey. For junior high school classes, it tells the story of normal menstruation. Preview prints of *Molly Grows Up* are available from either New York or San Francisco after December 1st.

Dynamic Films Observes Fifth Anniversary of Studio Founding

♦ DYNAMIC FILMS, INC., celebrated its Fifth Anniversary last month with a party in the new, enlarged studios at 112 West 89th Street, New York. 320 guests were on hand to wish good luck to HENRY MORLEY, NAT ZUCKER and their staff as they start their sixth year. Part of the evening's entertainment included previews of new Dynamic films—*On Stage With Monty Woolley* (a TV program), *Invitation to New York* (American Airlines), *Highway by the Sea* (Ford Motor Company) and *Leather in Your Life* (Leather Industries).

Former Bamberger PR Chief Joins Henry Strauss & Company

♦ JOHN VON ARNOLD has joined the staff of HENRY STRAUSS & Co., INC., as a writer. He was formerly Public Relations Manager for L. Bamberger & Co., the R. H. Macy affiliate in Newark, N. J.

Mr. von Arnold joined the Macy training squad in 1947 and shortly thereafter was named assistant to the public relations manager. His responsibilities included supervision of employee communications, community relations and institutional publicity, and later were expanded to include direct mail advertising. He was transferred to Bamberger's in 1951.

During the war, Mr. von Arnold served in the South Atlantic Theatre, and, after VJ Day, he acted as Press Relations Officer for the USS Little Rock's good will tour around South America.

Maralena Genser Appointed as Purchasing Agent by Crawley Ltd.

♦ MARALENA GENSER has been appointed purchasing agent of the business film production firm of CRAWLEY FILMS, LTD. Prior to joining Crawley a year ago, Mrs. Genser had been with the purchasing division of the National Broadcasting Company. Her last assignment there was assistant to the general purchasing agent. Crawley is enlarging its staff and quarters to expand television film production activities.

Better Than Ever: The 4th Annual Production Review Issue of '54!

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Thousands of trouble-free film miles have been projected with Victors. Here is dependable performance . . . and the best in clarity of picture and sound for schools, colleges, churches, and industry.

VICTOR PREVENTS FILM DAMAGE

5 silent sentries on every Victor projector stand guard against costly film damage. (1) Safety film trips automatically and instantly stop projector in case of film emergency. (2) Safety film path has undercutter rollers and film channels to protect picture and sound track from scratches. (3) Large single-drive sprocket eases film stress and simplifies threading. (4) Dual flexo-pawls with Victor famous cushioned action completely eliminate perforation damage. (5) Offset film loop provides natural side tensions preventing weaving of film.

EASY TO THREAD

You thread your Victor in less than half a minute. A 180° swing-out lens facilitates threading and is added film protection since it allows easy cleaning of film channel and pressure plate.

Magnasound WITH BUILT-IN MIXER FOR LOW COST MAGNETIC SOUND
Add your own voice or music or both to the film with this magnetic sound ATTACHMENT for Victor 16mm sound projectors. Get professional recordings with Magnasound . . . it has separate mike and phono inputs with individual volume controls. Record and re-record to suit your needs.

THE VICTOR 1600 ARC

The new, portable Victor 1600 Arc Projector, for 16mm sound film, is a professional type projector with the economy of 16mm. Yes, the 1600 is long on quality, short on cost and maintenance.

FOR A CLEARER, SHARPER PICTURE

Choose the Victor 1600 Arc for a brighter picture on a long throw. 1600 lumens combined with a new "flat-field" projection lens gives you the clear, bright, sharp picture you've been wanting. A full 57-minute show on one set of carbons at 30 amps. The BR12 Bass-Reflex Speaker is your assurance of full-tone sound-conditioning for any auditorium requirement.

3 SEPARATE CARRYING UNITS Assemble in Less than 5 Minutes



1. Rectifier "power-house" for the complete unit.

2. BR12 Bass-Reflex Speaker Case. Houses a 12" speaker and also serves as carrying case for amplifier, projector head, and accessories.

3. Lamp-house . . . mighty source of illumination.



VICTOR
ANIMATOGRAPH CORPORATION

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Branch Offices in New York and Chicago

QUALITY MOTION PICTURE EQUIPMENT SINCE 1910

THIRD EDITION OF THE INDEX OF TRAINING FILMS NOW AVAILABLE

♦ The Third Edition of The Index of Training Films, widely-used and authoritative reference listing all free-loan, rental and low-cost purchase sound films and slidefilms available for industrial

training and vocational classroom use is now available. Nearly 2800 titles are listed, together with complete sources. THE INDEX lists at only \$2.00. Order today from BUSINESS SCREEN, Chicago 26.



CARELESS OPERATOR crushes auto in scene from "The Gamblers" . . .

Safety Picture "The Gamblers" Hits Construction Job Perils

♦ Russian roulette is a sucker's bet. The odds are good—five to one that you won't lose—but no gambler would take these odds.

The Gamblers, a new CATERPILLAR TRACTOR COMPANY safety promotion film, exposes a number of American versions of the maniacal pistol game popular on construction jobs. It spotlights the way careless operators of heavy construction machinery play these games with as good or better odds but with equivalent results if they lose.

Hard-Hitting Message

The 20-minute non-commercial picture rumbles into a bold approach to safe operational procedures and disciplines. Spurning standard "how-to-do-it-safely" optimism, it pits the automatic brutality of bulldozers against sleepy-minded humans. *The Gamblers* documents many typical scenes on any construction job where an operator may get careless, showing how accidents happen and the often fatal results. When a bulldozer is left to the caprice of youngsters, its blade may suddenly become a guillotine; an ignored lever on a tractor-scraper renders it brakeless and ruthless — these are the calibre of stupid stunts chanced by the heedless operators which the film candidly portrays.

The film had its premiere showing before the construction section of the National Safety Council at the National Safety Congress held recently in Chicago. It was received with enthusiasm.

"Impresses Safety Need"

"*The Gamblers* is an invaluable contribution to safety in the construction field. It is very dramatic. Both the scenes and narrative are presented in such a way that the film can't help but thoroughly impress on owners and operators alike the constant need for safety on their

SAFETY AND SALES VIA THE SCREEN

jobs," said WILLIAM G. HAWKINS, chairman of the visual aids committee of the Congress' construction section. Mr. Hawkins is insurance manager and safety director of Winston Bros. Co., a Minneapolis construction firm.

Directed and produced by Dick Bulkeley of the Calvin Company of Kansas City, Missouri, *The Gamblers* can be seen by contacting any Caterpillar dealer, domestic or export.

* * *

Kaiser-Willys "Word of Honor"

♦ The award-winning traffic safety motion picture *Word of Honor*, sponsored by Kaiser-Willys, is being backed by an increased print inventory to meet audience demand via Modern Talking Picture Service exchanges in 28 cities during 1954.

Western Auto Supply Presents New Sales Training Slidefilm

♦ An all-color 20-minute sound slidefilm for sales training will be produced for the Western Auto Supply Company, Kansas City, Missouri, by Sarra, Inc.

The new film, which will show how to sell the company's line of Wizard washing machines and dryers, is being produced for viewing by salespeople in Western Auto's company owned stores and associate stores across the nation.

The production is being developed under the supervision of Robert A. Caldwell, appliance promotion manager for Western Auto Supply Company. Wayne A. Langston is writing the scenario under the direction of Joseph G. Betzer, Sarra's director of film planning.



"Costly Crosses," Rail Repair Pix, Filmed on Coast-to-Coast Location

♦ Shooting railway track maintenance scenes in the California desert in mid-July sweats the glamour out of motion picture making, as the crew of *Costly Crosses* will vividly recall. The new color film produced by Cal Dunn Studios for the Ramapo Ajax Division of the American Brake Shoe Company was a location picture, part of which was made on the Santa Fe right-of-way near Barstow, California. Its purpose is to demonstrate how the expense of tie replacements for railroads can be greatly reduced by the use of the Racor Stud to replace the cut anchor spike in tie installation.

Several railroads cooperated in the making of this film and locations were spread from New York state to Los Angeles with many points between. The Santa Fe moved an entire tie replacement crew from the Mojave desert down to Barstow because the temperature there, said to have been bubbling at 11 degrees, was cooler than the air of the Mojave. Keeping the camera and the film stock from the direct rays of the sun was a job in itself.

Costly Crosses was written and directed by Alan S. Lee. Able technical supervision was provided by Charles Godfrey of the American Brake Shoe Company and William Giraldi, account executive with the L. W. Ramsey Advertising Agency.

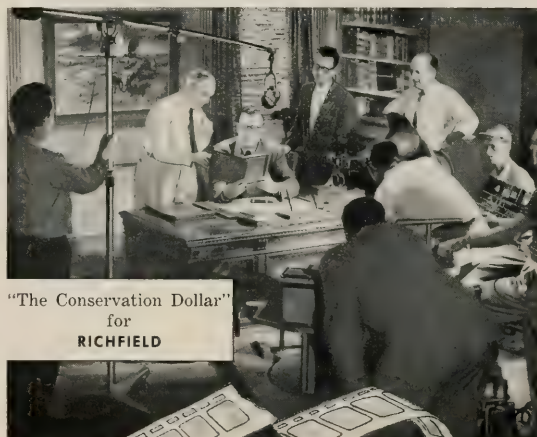
* * *

Unmeasured Tins Put on Pan in General Mills Color Slidefilm

★ When wife's pies taste just like the kind Mack Sennett used to make, when the cake won't hold a candle to baby's birthday, something is not baking. Often the culprit is the pan, a new slidefilm suggests.

Fashions in Food, a 74-frame color film produced by General Mills, Inc., illustrates that proper size pans must be used in baking to make sure the cake bakes high enough—but not so high that it runs over in the oven. It shows that pan material is important. Shiny pans should be used for cakes and cookies, while glass, enamel or dark metal pans are best for pies.

The film was produced after



"The Conservation Dollar" for RICHFIELD

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studies made by the company's Betty Crocker staff indicated that many modern homemakers had not yet learned the importance of the right pan for different bakings. Visits to homes revealed that pans of every size, age and condition were used in kitchens and the results frequently were more pasty than pastry. These "baking failure" pans are pictured in the slidefilm.

BETHLEHEM PRESENTS:
(CONTINUED FROM PAGE 36)
has been installed in the auditorium. Ceiling-suspended, this unit feeds through its own amplifier to the radio unit and recorders.

In addition to their recording function, the two units are used for playbacks, to provide music at dinner meetings and, through the radio installation, to carry radio commentation to selected locations.

A tape recorder rounds out the recording equipment. It is not connected with the system but is used mainly to bridge gaps when switching from one recording machine to the other so that no part of the talk will be lost during transcribing.

Adjoining the recording room is an acoustically designed 16mm film center. Here are facilities for showing sound films and slides to small groups. In this center, also, Bethlehem films receive attention from the time a shooting script, or outline, is made, through the projection of rushes, to editing into final form by the producer under Bethlehem's supervision.

Here the producer meets with those Bethlehem representatives in whose interest the film is being made to decide upon picture and editorial treatment. The approved narration is read against the edited film before the actual recording is made. And, since no mechanical interlock exists between the 35 and 16mm projectors, the pre-interlock check must be made elsewhere. However, if a 35mm film is being produced, a "C" head on one of the projectors permits separate reels of the picture and track to be run simultaneously. The effect is that of a composite picture. Considerable inconvenience is avoided for Bethlehem people, who otherwise would have to travel to the producer's studio to view the picture.

Bethlehem's experience with motion pictures goes back to the days of silent films. As early as 1917 the company recorded ordnance fragmentation tests on film for research purposes. Since its first sound film in October, 1935, Bethlehem has produced 24 full-length sound films over its familiar trademark.



Here are five of the components in Elgeet's Stereo-Cine package.

A Basic 3-D System for Industry

Elgeet "Package" Includes Stereo Lenses and Accessories

THERE'S A PLACE for low-cost stereo motion pictures within the industrial organization — for safety, operational, assembly and a multitude of other technical and promotional aspects which company film personnel can serve.

To meet this specific field of internal application, Rochester's Elgeet Optical Company has provided a "packaged" stereo system. Its first key advantage lies in adaptability to all standard 16mm cameras (both "C" and Kodak mounts) and to all standard 16mm projectors.

The system provides (1) a six-element 13mm f:2.8 stereo universal focus taking lens and rhomboid prism assembly; (2) and f:1.6 stereo projection lens; (3) a specific finder for each type of camera to show covered field of view as seen by the stereo lens; (4) two pairs of glass Polaroid viewing glasses and six pairs of cardboard Polaroid viewers; and (5) a metallized 3-D screen.

A stereo system for 16mm films, to satisfy the broadest range of pos-

STEREO TAKING LENS mounted on a standard 16mm cine camera.



sible users, must meet two basic requirements—it must be as easy to use as normal two-dimensional lenses, and it must be within the financial means of the small company as well as larger firms. Elgeet has met these requirements without sacrificing quality.

Properties of Taking Lens

The heart of the Elgeet Cine-Stereo System is of course, the tak-



PROJECTION LENS is available with adapter sleeves for 16mm models.

ing lens. It consists of a 6-element lens system rated at 13mm f:2.8. Light enters through two openings in the front of the housing and is split by a Rhomboid prism assembly before passing through the lens system, forming two images on the film corresponding to that seen by right and left eyes.

By using a single lens system and prism it is impossible for one image to go out of focus in relation to the other. And the lens system has a long back focus so that it can be used with any camera. This design was selected by Elgeet after several years of research, development, and testing as the one offering the maximum adaptability and capable of produc-

ing images of the highest possible quality, depth, and definition.

Optical System Analyzed

The optical system of the taking lens is fully color corrected and all lens surfaces are hard coated with Elgeet's "Elcote." Click-stops on the diaphragm facilitate setting at any of the openings between f/2.8 and f/22. The diaphragm openings are adjusted to compensate for any light loss due to beam splitting so that settings will be equivalent to normal lens settings. The lens is of the universal focus type with a range of focus from 5 feet to infinity. A close-up attachment will be available shortly. The lens is currently available in models to fit all "C" mount cameras.

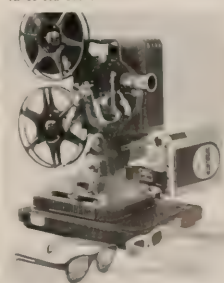
The projection lens in the Cine-Stereo consists of a twin f/1.6 lens with polaroid segments built in. All lens surfaces are hard coated. A focusing arrangement of the unit permits precise focusing of the screen image. Adapters are available to fit this lens to all standard 16mm projectors.

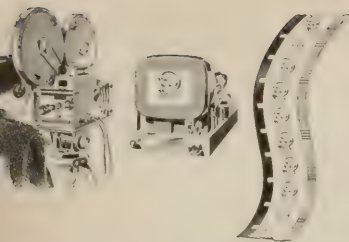
Total Cost is Nominal

In addition to the taking and projection lenses, the manufacturer supplies with each system a 26" x 36" metallized screen, a necessary item since ordinary projection screens tend to depolarize the light and reduce the three-dimensional effect. The system also includes a view finder that adapts the owner's camera to stereo filming, and eight pairs of polaroid glasses, two of which are Laminated glass viewers with plastic frames. Price of the complete system is \$249.50 (\$259.50 for Bolex and Bell & Howell 70 Series cameras).

Use of the Cine-Stereo requires no special techniques other than selecting compositions that produce the best three-dimensional effects. Since the lens is fixed focus, it is only necessary to keep subjects beyond five feet. The diaphragm is set in the same manner as a normal lens and at equivalent stops.

EXPENSIVE setup for 16mm projection of silent motion pictures via Stereo-Cine.





ABOVE: ARTIST'S sketch shows Auricon TV-T Shutter in action for kinescopes.

"TV-T" Auricon Camera Shutter Designed for Better Kinescopes

♦ AURICON cameras now are available with a new television transcription TV-T SHUTTER for kinescope recording in the field of industrial television. This development, announced recently by BERNDT-BACH, INC., Hollywood, California, makes it possible to photograph television pictures from a receiver tube occurring at 30 frames per second onto a 16mm motion picture film at the rate of 24 frames per second without loss of picture quality such as occurs when conventional motion picture cameras are used.

Equipped with the TV-T Shutter, Auricon cameras film regular live action 16mm sound-on-film talking pictures without any camera modification or change in the TV-T Shutter. The Auricon Super 1200 camera can kinescope record a continuous 30 minute operation using 1200-foot film magazines. This dual-purpose TV-T Shutter is also available for the Auricon-Pro and Cine-Voice cameras.

In addition to regular live action filming, the manufacturer points out, Auricon cameras are now useful tools for making permanent records on film with synchronized sound and picture, photographed from receiver tubes in closed t.v. circuits. Applications suggested are use of the film for study of remotely controlled rocket and guided missile tests, aircraft speed trials, surgical operations, micro-photography, foundry and rolling mill operations, inspection of manufacturing processes, machines and gauges. Other possible uses are in delayed rebroadcasting, sponsor presentations, competition checks, pilot kinescopes, show case films, film library, "hot kines," and air checks.

Magnecord M80, Unitized Tape Model, Introduced for Pro Use

♦ THE MAGNECORD M80, a new professional magnetic tape recorder, was introduced recently by MAGNECORD, Inc. at the Audio Fair in New York. Designed for 10½-inch reels,

NEW AUDIO VISUAL PRODUCTS

The Latest in Projection & Production Equipment

it is made to incorporate several improvements. Listed among its advanced features are slot loading, safety inter-locked push button controls, unitized construction and full range frequency response from 30 to 15,000 cycles at 7½-inches per second tape speed.

Other features include automatic tape lifting to remove the tape from contact with the heads during rewind and high-speed forward operation, an "edit" position and timing accuracy said to be better than 3 seconds in 30 minutes, achieved through direct tape drive from a hysteresis synchronous motor and electrical supply and take-up torques.

The amplifier in both record and

play-back functions uses direct-coupled cascade input stages to produce a maximum signal-to-noise ratio. Integrated design of all elements guiding and controlling the tape gives the M80 a low flutter rate, the manufacturer says.

The recorder's fail safe brake operates only in the "stop" position. The M80 utilizes stainless steel, differential band brakes to stop the machine in less than 2-inches of tape when operating at 15-inches per second. The unit also features two-speed operation with dual equalization, detachable snap-on head covers, four channel mixer, facilities for remote control operation and interchangeable head assemblies permit-

ting full track, half track or instrumentation recording.

The M80 operates at either 7½ or 15 inches per second tape speed. Speed change is by switching which eliminates capstan changing. Frequency response at 15-inches per second tape speed is from 30 to 20,000 cycles.

The unit is built for rack, portable or console operation. Cost of the amplifier and mechanical units is \$1185.00.



American Optical offers these two new Skot 2 x 2 slide projectors.

Claim SKOT, Plaid Clad Projector Keeps Cool in 300-Watt Operation

♦ In Highland motif comes a new 2 x 2-inch slide projector, the SKOT, announced by AMERICAN OPTICAL COMPANY, Chelsea, Mass. It is offered in deep woodland green or bright tartan green, both set off by a design of Scottish plaid. The colors are baked on to the all-aluminum parts.

A 300-watt projector with a five-inch lens is said to provide bright, even color-perfect illumination from edge to edge. The SKOT is blower-cooled with two-element condensing system and patented heat filter. Slides can be left in the projector without fear of scorching and the projector remains cool to the touch, the manufacturer states. Free replacement of any part of the optical system is guaranteed if there is heat damage. The efficiency of the cooling system allows use of a completely light-tight housing it is claimed.

A built-in slide changer has been designed for simple operation. A spring action raises the projector to any desired height by loosening a knob. The SKOT comes in a leather tan carrying case. With this case the slide projector's price is \$49.95. It will be available shortly after the first of the year.

Roll-A-Talk Helps Public Speakers to Avoid Fluffs

♦ A fumble-proof aid to public speakers is indicated in the description of ROLL-A-TALK, a device bearing a new corporation's name. Presented by ROLL-A-TALK, INC. at the sixth annual national conference of the Public Relations Society of

BETTER PROJECTION

A Message of interest to:

Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors . . .

Peerless
Services
include:

Peerless Protective and Preservative Film Treatments

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Television Shows on Film,
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Microfilm

Film Rejuvenation

Shrinkage Reduction
Scratch Removal
Return of Luster
Cleaning and Repairs

Film Library Servicing

Shipments, Inspection,
Cleaning, Repairs, Inventory
and Booking Records, Storage

Servicing TV Shows on Film

Insertion of Commercials, Shipments
to Stations, Booking Records,
Follow-up, Inspection on Return,
Cleaning, Repairs, Replacement,
Storage, Substitution of
Commercials, Reshipments

Film Distribution Servicing

Storage, pending orders,
Inventory Records,
Shipments to Purchasers

Filmstrip Packaging

Breakdown - 11 rolls into strips,
Packaging in cans, Labeling,
Boxing of Sets, Storage
pending orders, Shipments

Without exception,

ALL film should be treated,

if you are to get maximum results
in terms of good projection and number
of showings. Without treatment, your film -
from initial release to the last booking - is much
more susceptible to damage. And damaged
film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the
least expensive item in the whole process of picture-
making. Yet it safeguards millions of dollars
invested in finished prints.

Peerless Treatment assures: seasoned, toughened,
smoothly projecting prints. Peerless-treated prints
start off right and keep in good condition longer.
So when you order prints, don't forget to include
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America in Detroit recently, the mechanism impressed public relations executives, Hubert F. Roy, inventor and firm president, said.

ROLL-A-TALK is a small (5 pounds) portable, electrically operated regulator which brings a speaker's manuscript into view as he needs it. The speaker controls the text's movement by means of a pushbutton which he may hold in his hand or place on the podium or table. He doesn't have to read moving type or worry about stopping it at the right place.

The prepared talk is written or typed on a continuous length of standard width fan-folded paper. The finished manuscript is placed in a tray, with the top of the first page inserted in a take-up spool. When the speaker nears the bottom of a page and pushes the control button, the next page is advanced automatically. The last few lines just read before the advance remain in view at the top of the page to help the speaker keep his place. The manufacturer believes that with no pages to turn or slide, the speaker is enabled to smoother delivery.

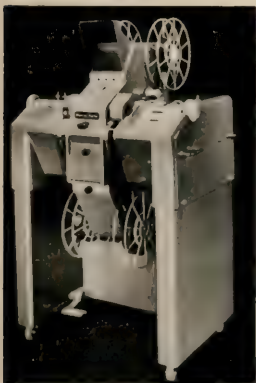
Westrex Corporation Announces New Professional Film Editor

Efficiency and convenience of operation were objectives of the WESTREX CORPORATION in designing the WESTREX EDITOR, new film editing equipment. To blueprint and engineer a machine that would meet the modern needs of the industry, the firm's Hollywood technicians worked in close cooperation with motion picture studios.

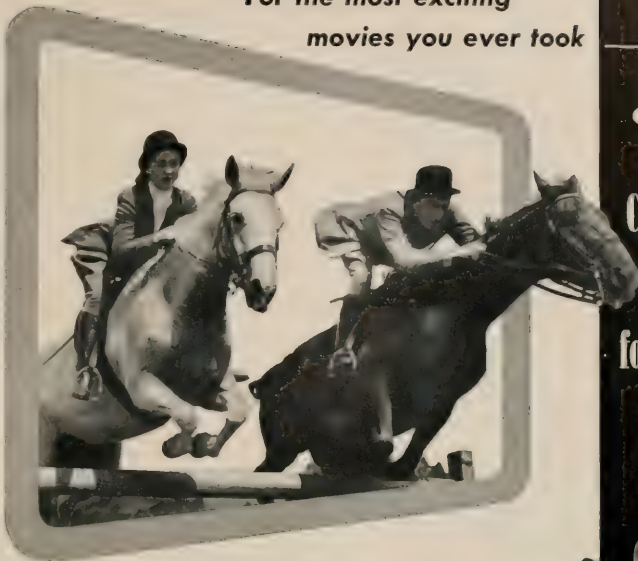
Among the featured improvements are the elimination of noise by use of continuous optical projection and the substitution of tim-

(CONTINUED ON NEXT PAGE)

A DELUXE new film editor is offered by the Westrex Corporation.



For the most exciting
movies you ever took



the New
Elgeet
CINE-STEREO
SYSTEM
for 3-D 16mm
movies

Easy to own...
Easy to use!



You'll take startlingly realistic 3-dimensional movies on your first roll of film with the new Elgeet Cine-Stereo System.

It's as easy to use as your normal lens—just mount the lens on your camera, set the lens opening as usual, and you're ready to shoot.

The Elgeet Cine-Stereo System is easy to own, too. For only \$249.50 you get everything you need for the most exciting movies you ever made—camera and projection lenses, screen, view finder, and polaroid glasses.

The fast f/2.8 6-element taking lens is fully color-corrected and hard-coated for brilliant pictures with microscopic definition and remarkable depth. A Rhomboid prism assembly makes it impossible for one image to be out of focus with the other. And, it's universal focus... with a range of focus from 5 feet to infinity.

The twin f/1.6 projection lens system has polaroid segments built in, can be precisely focused. Adapters permit use on all standard 16mm projectors.

You don't need to wait any longer for a professional quality stereo system at a moderate price. See the new Elgeet Cine-Stereo System at your dealer's now.

Write for Informative Booklet

Elgeet OPTICAL COMPANY, INC.
843 SMITH STREET • ROCHESTER, N. Y.
"Makers Of The World's Finest Lenses"



PRICE \$249.50*

Includes taking and projection lenses, 26" x 34" screen, view finder, 2 pairs of glass polaroid glasses and 6 pairs of paper polaroid glasses.
\$259.50 for Deluxe and Bell & Howell 70 Series camera.

HOW TO FIND AN EXPERIENCED, DEPENDABLE BUSINESS FILM PRODUCER

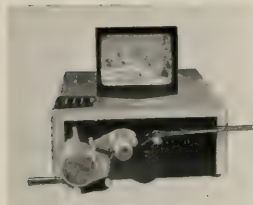
• The 1954 PRODUCTION REVIEW issue of BUSINESS SCREEN, to be published in February, will again list and provide essential reference data on all U. S. and Canadian business film producers. The recognized

standard reference on production resources is used by all leading sponsors and their agencies. Write today for listing data forms and advance copy reservations! c/o 7064 Sheridan Road, Chicago 26.

(CONTINUED FROM PRECEDING PAGE)

ing belt drives for gear driven mechanisms. The Westrex Editor can handle standard and new small-hole perforated films (single or multiple), and composite release prints. Projection viewing of an enlarged image without extra attachments is possible—the projection distance and picture size being accommodated by the selection of a simple spectacle lens.

The intermittent has been eliminated thus avoiding the necessity of a loop between the operator's hand and the machine. Threading effort has been minimized by the smoothness of the rotating prism's operation which, it is said, makes it possible to feed the film into the EDITER without regard to critical entrance angles. Placing the film in a film trap locks the film automatically to the drive sprocket so that the film position cannot be lost. Inspection and removal of the film also have been simplified.



Professional Film Viewer

Professional Viewer Provides Large Image for Film Editing

♦ A larger picture screen for left to right viewing is one feature of a new foreign-made film viewer recently announced by the CAMERA EQUIPMENT COMPANY. Available in two models, one for editing 35mm film, the other for 16mm, the Professional Viewer is said to provide brilliant illumination, is portable, easy to thread, and will not scratch film. The company's address is 1600 Broadway, New York, N. Y.

R. W. Dassow Heads Sales of Radiant's Astralite Screens

♦ Appointment of R. WILLIAM DASSOW as sales manager for the Theatre and Television Screen Division of RADIANT MANUFACTURING CORP., Chicago, has been announced by ADOLPH WERTHEIMER, vice-president. The new position was necessitated by the increase in sales of the new Astralite screen for Cinemascope and all wide screen projection systems. Herschel Feldman will continue to be sales manager of Radiant's photographic, educational and industrial screen divisions.

ALONG THE EQUIPMENT LINE

Slide Projector, Mobile Base Combined for Chairside Showing

♦ A slide projector with a mobile base for chairside projection and organized slide filing has been announced by the JACK C. COFFEY Co., Wilmette, Ill. The projector, a new 500-watt model, is manufactured by Standard Projector and Equipment Co., Chicago, which has appointed the Coffey Co. its national distributor. The mobile base for the projector is 25 3/4-inches high for comfortable chairside projection in the home. Slides are stored in the lower part of the base in two, four, or six drawers with each holding 675 paper-mounted slides or 300 glass slides.

The 500P 2 x 2-inch slide projector incorporates 500-watt brilliance for sharp pictures. A built-in mechanical pointer makes it possible

to point to images on the screen during operation. The projector retails for \$115.80 with semi-automatic slide-changer complete with case. The chairside base ranges in prices from \$15.40 to \$58.10 depending on the number of 2 x 2-inch drawers desired.

Camera Mart, Inc. Announces Machine Shop for Photo Services

♦ The opening of a fully equipped machine shop on their premises is announced by The Camera Mart, Inc., 1845 Broadway, New York City. The new shop is set up to facilitate design, development and manufacture of the firm's line of equipment for the industry as well as to expedite camera repair work, modifications, lens mounting, T-stop and lens calibrations. Full details are available on request.

Stereo Projector-Viewer Unit Announced by 3-D Company

♦ A "two-faced" stereo table viewer and projector has been introduced by THREE DIMENSION COMPANY, Chicago. The TDC STEREO PROJECT-OR-VIEW combines a front 8 x 10-inch viewing glass with an anti-reflection hood for stereo slides with a rear panel device which opens



TDC Stereo Projector-Viewer

to convert the instrument into a stereo projector, filling a screen as large as 40 x 40-inches.

Cardboard or glass mounted slides are accommodated in the Project-Or-View. Controls are simple with no need for adjustments between slides, if correctly mounted, the manufacturer states. A new type of blower system has been designed for efficient cooling.

The TDC Stereo Project-Or-View precision geared controls are housed in aluminum die castings and Royalite, making it sturdy enough for commercial as well as amateur use, the company emphasises. Illumination is by two 300-watt lamps with twin reflector, condenser and heat filter systems. Current required is household type, 110-125 volt, 50-60 cycle, A.C. only. The matched projection lenses are 3-inch f/3.5 coated anastigmats. The TDC weighs 15 1/2 pounds and is 18 inches high, 11 inches wide, 16 inches long.

Price of the Stereo Project-Or-View, including federal tax, is \$149.50. A luggage style carrying case sells for \$20.00. The company plans to have accessories available which will include a changer for non-stereo viewing and projection of two-dimensional 35 mm (2 x 2) slides and a tray-loading automatic changer for stereo slides, called the Selectron-Stereomatic. These changers will fit the present TDC projector.

TDC will become a subsidiary of the Bell & Howell Co. in January.

SALES RESISTANCE ? ?

YOUR salesmen are going to encounter it in increasing amounts—

Will they know how to handle it, or are they going to be stopped short of the sale you want them to make?

There is only one successful way to meet and beat competition:—

The subject:

"By-Passing Sales Resistance" will teach them how!



"By-Passing Sales Resistance" is only one of the eight outstanding sound slide-films in our AGGRESSIVE SELLING program . . . a program designed specifically to aid management in developing the attitudes and techniques that salesmen must have to succeed in today's competitive market.



Write for details of how you may obtain a preview.

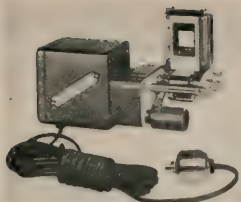
Address requests to:

Rocket Pictures, Inc.

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HOLLYWOOD 38, CALIFORNIA



ABOVE: Strip-O-Matic attachment for Viewlex slidefilm projectors provides remote control.

Viewlex Strip-O-Matic Has Remote Control for Slidefilms

♦ A convenient attachment which fits the Viewlex line of 35mm slidefilm projectors is the Strip-O-Matic, a remote control advance mechanism which enables the user to control visuals from any place in the room.

The mechanism is supplied with a hand-held push button and a sufficiently long cord for complete freedom of movement in the average meeting room.

Reference data and prices on the Strip-O-Matic are available on letterhead request from Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

Gilbert Heck, Da-Lite Expert, Gives Screen Selection Pointers

♦ There are four cardinal points to consider when selecting screens for audio-visual presentations. That is the conclusion of Gilbert Heck, Da-Lite Screen Company's sales executive. According to Heck, the requisites to look for are:

1. A projection surface that will provide sharp, clear, comfortable vision for the maximum size audience it will be required to accommodate.

2. Adaptability of screen height or level to the type of room, stage elevation and location, and audience arrangement for adjustment to varying accommodations.

3. Mechanical simplicity and precision, requiring a minimum of operational adjustments or controls.

4. Stability of design and construction to stand up under heavy duty use and handling.

Visual Training and Sales Groups Offered Color Duplicating Service

♦ Color duplicates from original photographic transparencies for visual training programs, sales presentations, sales training and club presentations are offered in a new service available from BEBELL & BEBELL COLOR LABORATORIES, 2531 Church Avenue, Brooklyn 26, N. Y.

The firm produces photographic color duplicates in all sizes from 35mm to 11 x 14, 16 x 20 and 30 x 40-inches, from any size transparency submitted, on Ansco Color, Ektachrome or Ektacolor duplicating materials. The new service however is expected to be of particular interest to users of visual training and sales methods via overhead or rear-view projectors which only accept specially mounted 5 x 7 or 8 x 10-inch transparencies or slides.

Bebell & Bebell recently was awarded a major color duplicate contract by the department of defense which makes extensive use of overhead and rear view projection methods in armed forces speed-up visual training, engineering and weapons identification courses.

At present the firm's laboratories can produce up to 1000 color duplicates per day at normal capacity it is said. Until recently, most of the output was for the advertising and display trades but with the new facilities other visual aid areas are being entered.

Valentino Issues New List of Sound Effects, Film Music

♦ Newly recorded sound effects, mood music and bridge music are listed in the "Major Sound Effect Records Catalogue, 1953-1954," a compilation recently released by THOMAS J. VALENTINO, INC. The catalog, aimed at professional motion picture producers, amateur film makers and Hi-Fi fans, is a source of ideas for backgrounds of all sorts. It is available free on request to the publisher, 150 West 16th st., New York 36, N. Y.

COMING EVENT: The 4th Annual Production Review of Business Screen, February 1954

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CHICAGO TV STAR Rusti Salmon appears as "Miss Muffet" in one of the high-lights in the recent *Quaker Oats* show.

Dramatized Sales Show Sells Merchandising of Quaker Oats

♦ Several hundred sales representatives of the QUAKER OATS COMPANY converged in four regional sales meetings during November to participate in one of the most unusual dramatized sales meetings they had ever attended.

Planning, writing and presentation of the show was in the hands of DALLAS JONES PRODUCTIONS, INC., Chicago, specialists in instructional and sales films for industry. Through the medium of professional actors, motion pictures, and sound slidefilms in color, the show was produced to entertain, yet "sell" the merchandising of the company's products.

"The Honorable Mountain" Color Documentary of Japan's Shrine

♦ Every year more than 15,000 Japanese pilgrims wind their way up to the top of 12,000 foot Mt. Fujiyama, natural national shrine. The first western world filming of this centuries old religious pilgrimage has been completed by Ray Fielding Productions.

Called an "adventure-documentary," *The Honorable Mountain* is a 16mm color two-reel motion picture of the reverent multitude scaling the highest volcanic peak in Nippon. The release date of the film has not been announced.

Cornell's TV Golf Series

♦ CORNELL FILM COMPANY has signed famed golf professional Jimmy Demaret to appear in a series of filmed golf programs for television. The thirteen 15-minute programs will be photographed in Houston, Texas and on many tournament courses throughout the country. Golf writer Bob Brumby has prepared the script.

"Building of a Locomotive"

♦ Fairbanks-Morse is the sponsor of a recent 16mm sound film detailing the *Building of a Locomotive*.

BRIEFS ABOUT PICTURES IN THE NEWS

Family Influence in Safety New Theme in Sarra Picture

♦ An interesting story line is revealed in the title of a new motion picture in production for the National Safety Council, *If You Took Your Family to Work*. Scheduled for spring release, the film stars Ward Ohrman in a script showing how careful workers would be if their families accompanied them to work.

Produced by Sarra, Inc., the job safety picture is being shot in studio and on location—the site of a modern apartment building now under construction on the former Edith Rockefeller McCormick property in Chicago.

The production has a "father-son" note. Lloyd Langston, 11,

plays the juvenile lead. "Butch." Directing the film is his father, Wayne A. Langston.

If You Took Your Family to Work will run 15 minutes and is being made available as a 16mm motion picture and in a 35mm sound slide-film version.

Queen Bess' "Coronation Day" Seen in 16mm Sound and Color

♦ A chapter of modern history's most colorful pageantry, the crowning of England's new Queen Elizabeth, is now available in a 16mm sound and color film, *Coronation Day*.

This 20-minute documentary with a commentary spoken by James McKechnie is the first such version of the royal event of June 2nd, ac-

cording to the British Information Service which is distributing the film. It records the brilliant procession to Westminster Abbey, the solemn ritual, the regal return and other highlights. Excerpts of the actual music played during the ceremony are heard.

Prints are available from B.I.S. New York or any of its regional offices and depositories, for rent only, at \$5.00 per day.

"Louisiana Story", Two Art Pix Available from Contemporary Films

♦ Three cultural films have been acquired for 16mm distribution by CONTEMPORARY FILMS, INC., it was announced recently. They are:

Louisiana Story, the late Robert Flaherty's last masterpiece first released in 1948. This memorable documentary of people, places and oil in the bayou country which Flaherty made for the Standard Oil Company of New Jersey is being made available to schools, film societies and other groups interested in seeing excellent cinematic art. In the adventures of a young Cajun boy when the oil men come to drill in his swampy homeland, *Louisiana Story* shows how modern industry is introduced into a rural scene. Running time is 77 minutes. Rental is \$50.

Two New Art Films

Renoir, a 23-minute color film citing the growth of the impressionist artist, Pierre-Auguste Renoir. Fifty of the painter's finest canvases clarify the development of his style, examining his experiments and creations in Impressionism, sensing his warm personality and his love and respect for youth. The color photography reproduces his vivid landscapes, still lifes, portraits and nudes, interpreted by the analytical direction of Otto Peter Radl.

Narrated by George Ives, the film reveals Renoir as a man of genius and integrity who spent his life looking for the best way to express in paint the 19th century. Rental fee: \$20.00.

Il Demonico Nell'Arte, an appreciation of the ordeal between good and evil as expressed in a period of mysticism and deep religious feeling. Awarded first prize as the best art film at the Paris Short Film Festival, the 16-minute motion picture compares the works of Peter Brueghel, Hieronymus Bosch, Mathias Grunewald, Martin Schongauer and other Flemish and German painters of the 15th and 16th century. It concludes that within their varied styles there is a similarity of philosophical concept. The film is narrated by Arthur Knight. Rental: \$10.00.

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Magnetic Film Recording and Reproduction Devices*

Film Tests for Color Television:

(CONTINUED FROM PAGE 18)

type Commercial Kodachrome, Daylight or Type A, to feel secure that prints acceptable to the local tv stations can be obtained using presently known mediums of duplication, as long as they have full laboratory cooperation in achieving this end result.

If however, network acceptability of color prints is to be considered, major networks are now in the process of installing 35mm projection equipment for color transmission of sponsored films, filmed shows, commercial spots, etc. 16mm projection is also available.

35mm Color Processes

With the ultimate in color quality in mind, it becomes incumbent upon the producer to photograph his film presentation using a 35mm color process such as the Eastman or Ansco negative-positive process. Extremely satisfactory color prints can be obtained using both of these processes without precluding the eventual use of 16mm color prints obtained from the 35mm preprint material. Network transmission of shows using these processes presents relatively few minor problems. However, should 16mm print requirements become necessary, several serious problems arise.

Direct Reduction Prints

Direct reduction prints can be made from 35mm color negatives to print duplicating film. These films are excellent in color and contrast range but because of the nature of the specular light used in the printing process, grain becomes quite apparent and dirt abrasions inherent in the 35mm negative may become more than casually visible.

Defects, which in the 35mm prints from the same negative are virtually invisible, may stand out manifestly in the 16mm color print, causing the TV viewer to be dis-

tracted from the beauty of the transmitted color.

Another 16mm Approach

Another approach to the problem of obtaining 16mm color prints from 35mm preprint material is to make a 35mm color version of a B&W fine grain (called a soft color master) and then from such a color master to make optical reduction prints to a reversal color film such as Kodachrome or Ansco duplicating stock.)

Unfortunately, these prints do not compare quite as well either in color, contrast or definition to prints made directly using a 16mm photographic stock such as Commercial Kodachrome 5268.

Using the entire observation heretofore mentioned, we can then reach the following conclusion:

If a film has already been lensed using 16mm reversal photographic mediums, prints (if carefully controlled in the laboratory) would be acceptable to local telecasting stations using 16mm projection equipment.

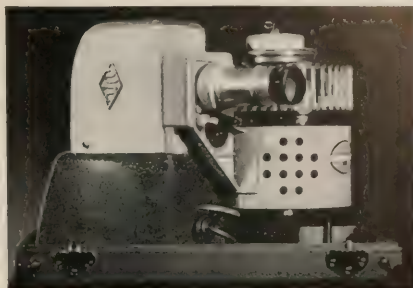
Local or Network?

Such production of course may not be acceptable to the major networks. If your film production is to be photographed for use by local stations you can stay with 16mm mediums all the way through—or if you have sufficient reason to want to shoot in a 35mm color negative medium—16mm prints can be obtained with the sacrifices as previously outlined. If you are photographing shows for network acceptability—then the 35mm medium should be employed.

The principal thing to bear in mind is how the film will eventually be transmitted. This should aid the producer and sponsor in technically ascertaining what photographic medium should be employed.

Discussion with the laboratory as to the eventuality of any problems in providing acceptable color prints should also be an aid in influencing the producer towards a final decision.

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100th Anniversary of Eastman's Birth to Be Observed in '54

♦ 1954 is the centennial year of George Eastman's birth. Plans for its observance are being made by the George Eastman House of Photography, the educational museum memorial to famed inventor and humanitarian.

As part of the plans, the George Eastman House has requested the Postmaster General to consider issuing a commemorative centennial stamp in honor of Mr. Eastman for his lasting achievements and gifts to humanity. Representatives of the audio-visual field have heartily endorsed the request.



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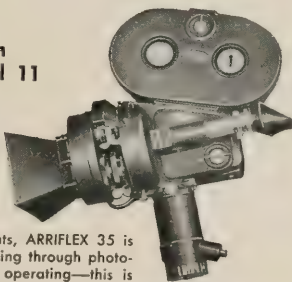
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DISCUSS PLANS FOR 1954 A-V SELLING INSTITUTE



BOARD OF GOVERNORS meeting for the National Institute of Audio-Visual Selling was held at Indiana University on November 13-14. R. W. Schmader (right, rear) is chairman of the sales training program to be held next July 25-29 on the campus of this midwestern university.

Five Courses Mapped for NAVA 1954 Selling Institute Sessions

♦ Five courses to train audio-visual dealers and salesmen in better methods of serving customers and of doing business will be offered by the 1954 National Institute for Audio-Visual Selling, it was announced by R. W. Schmader of American Optical Co., Chelsea, Mass., chairman of the board of governors. Plans for the five courses were made by the board during a recent meeting at Indiana University.

Appointed as course chairmen were: Gil Heck of DaLite Screen Co., Chicago, for Salesmanship I; Harold A. Fischer of Compo Corp., Chicago, for Salesmanship II;

John Flory of Eastman Kodak Co., Rochester, N. Y., for the production course; Joseph Meidt of Cousino, Inc., Toledo, Ohio, for sales and personnel management; and Ann Vath of L.C. Vath Visual Education Supplies, Sharpville, Pa., for the finance course.

The advanced course in audio-visual selling and a course in financial management are being offered for the first time. The selling course is planned to give audio-visual salesmen aid in better serving the customer. Financial problems, formerly included as a phase of the management course has been considered as a separate study.

The next Institute will be held July 25-29, 1954, on the campus of the university. Jointly sponsored by the National Audio-Visual Association and the University, the Institute is a four-day training session for NAVA members held annually just before the National Audio-Visual Convention. More than 100 NAVA dealers and salesmen attended the 1953 session as students and faculty members.

Arriflex Repair Service Depot

♦ A repair service for Arriflex cameras is now offered by The Camera Mart, Inc., 1845 Broadway, New York City, distributors of the camera. Arriflex parts, gears and motors are available for replacement "on location." This service is to save the time and expense of forwarding the entire camera for repair, according to the distributors. Further details may be learned by writing to them at the above address.

Pathe, Denham Match Facilities to Improve Overseas Services

♦ PATHE LABORATORIES, INC. of New York and Hollywood and DENHAM LABORATORIES, INC. of London have formed an association for exchange of facilities. Pathe will process English films for release in the Western Hemisphere and Denham facilities will process American made films for European distribution.

The two-year contract was announced recently by JAMES L. WOLCOTT, executive vice-president of Pathe, a subsidiary of Chesapeake Industries, Inc. Denham Laboratories, part of the J. Arthur Rank interests, was represented by W. M. Harcourt, managing director.

The agreement gives Pathe an European outlet for its new color film process, Pathecolor, Wolcott said, calling the signing "an important step in making Pathecolor available all over the world." Exchange of technical information, particularly from the standpoint of Denham processing Pathecolor has already begun, he said. In the first year of the agreement, Pathe expects to send 15 color features to Britain.

Pathe has been enlarging its color facilities rapidly in the past year. In December, a \$400,000 addition to its West Coast laboratory was completed. This is part of a \$6,000,000 expansion program it was said.

* * *

Closed Circuit TV for Leaders of March of Dimes Program

♦ THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS has used closed circuit television this year to organize and promote its annual MARCH OF DIMES campaign on a national scale. Thirteen telecasts were recently being made through the closed circuit facilities of the ABC-TV network.

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Nicolò Nobile of Ford's Highland
Park plant seen in "American Road."

16mm Prints of "American Road" Now Available in Ford Libraries

★ The 50-year growth of America from mud
roads to paved turnpikes is told in *The American Road*, Ford Motor Company's 50th anniversary motion picture, which was recently made available for general distribution.

Beginning with the opening of the horseless carriage age, the film, made largely from priceless original footage, tells how transportation has influenced American life, business, health and recreation. (See BUSINESS SCREEN, Volume 14, Number 4.)

Previewed by employees and dealers earlier this year at company anniversary celebrations, the 40-minute color and black-and-white film now is available free of charge in 16mm prints for organized group and television showings.

J. R. Davis, Ford vice-president and 50th anniversary chairman, explaining the theme of the film, says, "In planning for our 50th anniversary, we considered many programs for the celebration in which we hoped the whole nation could play a part. We felt a motion picture would best tell Americans the story of how far we all have come in the last 50 years." MPO Productions carried out the plan.

The American Road and 24 other films may be obtained from Ford film libraries at 16400 Michigan Ave., Dearborn, Mich.; 15 East 53rd St., New York 22; and 1500 South 26th St., Richmond, Calif.



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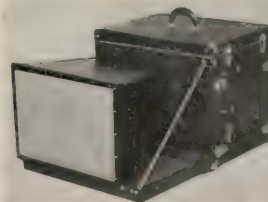


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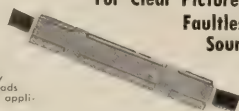
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A.F. of L. Auto Workers Show Union Benefits in Color Film

Sponsor: United Auto Workers, A.F.L.

Title: *The U.A.W. — A.F.L. Story*. 42 min.
color, produced by Union Screen Films.

★ This is not the story of the auto workers union that most people might think of. Walter Reuther's U.A.W.-C.I.O. The U.A.W. of the American Federation of Labor is a much smaller organization, probably not 10% the size of its opposite member. It co-exists in the same plants as the C.I.O. union but its members work at rather more specialized crafts.

The U.A.W. — A.F.L. Story, rumor had it, was going to cost some \$700,000. After viewing the film, this seems doubtful. As a movie — technically — it is spotty. Portions appear to have been made by the finest hands in California. Other parts are historical clips and what seems to be just ordinary stock footage of none too great merit. As a movie — dramatically — it is pretty good, very much above average.

What you wonder about is why these people have such a chip on their shoulders *all the time*. Certainly organized labor has one of the greatest positive stories that can be told of our times. Unions have done a world of good for this nation, most people respect them, they've got a big job to do in the future, but what do they talk about in films? Blood. The same old company goons beating the same poor workmen over the heads with clubs. One long sequence shows a union lecturer — in modern times — stirring up more bitterness and hatred, more "class war" than you would think even the staunchest U.A.W. man could stomach.

That is not the whole of the picture, of course. Other parts show how the union has won many economic gains for its members, how democratic unions operate, how the union began and its history, how it is an important bulwark against communism and how 99.84% of American labor was on the job, every day during World War II. This is all good, impressive stuff, something to be rightfully proud of. This is what good union films can be made of. If ever the blood and the oppression can be forgotten.

What you suspect is that union leaders feel it is always necessary to tell these young members what awful hell it used to be at the plant before the union — these new post-war members are too complacent, let's remind them: the bosses are always your enemies, they'll eat your young if the union doesn't protect you.

A psychologist might diagnose this sort of scare talk as the result of basic insecurity. If this is the case, it's a crying shame. The union leaders have won a good part of their battle and most business leaders wish them Godspeed on the rest of the job.

As U. S. Steel Corporation's Chairman, Benjamin Fairless, said at a recent testimonial dinner for the United Steelworkers' President, David McDonald, "Earlier in this century, labor fought an all-out war to establish the right of American workers to organize and bargain collectively. That war ended more than twenty years ago and labor won it decisively. I happen to think that labor's victory in that cause was a fine thing for America."



Like Fishing? See These Two Outstanding New Color Pictures

Sponsor. Ashaway Line & Twine Mfg. Co.

Titles: *Knight on the Brodhead*, 6 min., and *Hewitt on the Neversink*, 5½ min., color, produced by Martin Bovey Films.

★ On the Brodhead River in the Pocono Mountains of Pennsylvania, John Alden Knight, author of the Solunar Tables and of many books on hunting and fishing, spends a day in pursuit of Brodhead brown trout. In the course of taking some nice fish, Mr. Knight shows the audience how he does it. He demonstrates the right and wrong way to hold a rod, the need for keeping the backcast high, the advantage of being able to handle a rod in any plane either forehand or backhand, how to fish the rough broken up bits of water that many fishermen skip, and finally, how to net a trout.

Not far away, on the lovely little Neversink River which flows through New York's Catskill Mountains, Edward R. Hewitt, sometimes called "the dean of American fly fishing" puts in an action-packed day. Using mostly dry flies but also wet flies and high-riding Hewitt-tied spiders, the old maestro battles it out with Squaretails and brown trout that weigh up to two pounds. With Mr. Hewitt in this film are two other anglers of unusual skill, Dick Hunt and George LaBranche. The film points out that if more people would follow Ed Hewitt's practice and put back some of the trout they catch, we would have ever so much better fishing.

Both these films are on the same reel, and are available from Ashaway Line & Twine Manufacturing Co., Ashaway, R.I.

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CASE HISTORIES:

Escape from Limbo: Safety Film

(CONTINUED FROM PAGE FORTY-THREE)
safety out of the rule book and into the day-by-day consciousness of every freight handler on the line.

It is important to consider the results of *The Breaking Point* in looking at what the railroad has done now. The new film, *Escape From Limbo*, is more unorthodox than its predecessor. It is to be frank, sometimes grisly. Its chief protagonist is Death himself.

Why does the railroad want a picture like this? Isn't everything sweetness and light on the Pennsy? No, it isn't. This film is about the men who drive and fire and brake the loco-motives and trains, about the yardmen who jump the cars, switch the tracks, and, as on any railroad or in any big industrial plant, for that matter, sometimes get killed. Regardless of the rule books and the safety meetings, danger is always present on a railroad. And even a billion dollars a year in safety devices wouldn't save a brakeman if he steps in front of a moving train.

So, in the same way last year's Pennsylvania Railroad film met the problem — honestly — this year's does, too. It sets up a situation of a railroad man, possibly on death's head from a hunting accident, dreaming he is really dead and consigned to Limbo. There, the boss of Limbo assigns him, under pain of destroying his wife, to go back to earth and whisper encouragements to safety violators, help them to be maimed or dead. The railroad man tries it out in ghostly fashion, and reluctantly, and it gradually dawns on him that his whispers haven't meant a thing. He finally goes back to confront the boss of Limbo with the conclusion that *Every Man Is His Own Master*, and that no outside suggestion will destroy him.

That's the story. Time will tell if it is effective. Pennsy officials think it will be — and the people at whom it is principally aimed, the proud and conscientious guys who really "run" the railroad, seem to take heed to it. Perhaps one reason why they do is that the writer of this film Dick Morris of *Unitime*, has grown to know his railroad people well — the rules are railroad rules and the talk is railroad lingo. ☐



Panning to show "Fashions in Leather"

Fashions in Leather: Group Effort

(CONTINUED FROM PAGE FORTY-TWO)
and the excellent series of advertisements for leather appearing in national magazines.

Leather in Your Life is expected to have many uses and it was planned with this in mind. First off, it is a vehicle that should easily obtain many hundreds of hours of TV showings to the general public. It is interesting, non-commercial (in the brand-name sense) and just what most stations are looking for. Secondly, it will demonstrate to manufacturers that the tanners are constantly improving leather and doing a great deal to find new and bigger markets for finished leather products. The latter stage of the film's distribution is now going on.

Later, the film will be offered for sale to manufacturers so that they may spread the story of the reawakening of leather to retailers. Careful plans have been made to use the film before groups of fashion editors, interior designers and users of industrial leather products.

Interest has been shown by department stores in obtaining the film for training programs for their salespeople. Administrative and legislative public officials from the cattle raising states have been enthusiastic about the film's demonstration of new uses for hides.

For the Leather Industries, the guiding hand in making this film and working out its future usefulness belongs to Solomon James.

Mr. James and Henry Morley, executive producer for Dynamic Films, determined to make a "grand experiment" of the film and shoot it on Eastman Kodak color film under targeted negative stock. As soon as an 11mm positive release prints, it can be determined that the experiment was successful — the color is extraordinarily good. Some scenes, taken in the dark interiors of the tanneries, with the fast new film just could not have been photographed without many times the amount of light that could have been made available. The sets used — and there are quite a lot of them — seem to take on an added depth. Perhaps all this can be laid at the door of the designer, but the new film also has something to do with it.

It has been said that time should always be like shots not shutter blasts. This film suggests that maximum. It has the flavor of "action" with almost any audience. The Leather Industries of America will appreciate it for promotions designed for each different type of audience.

Leather in Your Life is a grand example of what an audience can do with film to demonstrate how it is serving not only its primary customers but the general public as well. ☐

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PROVING GROUND for DISPLAYS: (CONTINUED FROM PAGE THIRTY-SEVEN)

message presented with models or dioramas, and sound can be used to increase the effectiveness of a visual message.

The problem of maintenance is especially acute in a daily operation such as the Museum's, but regardless of where a display is, it is not worth very much unless it is *working*. To keep displays operating as close to 100 percent of the time as possible, the Museum takes these precautions:

How to Keep Displays in Action

1. Daily inspections are made to catch damage early.
2. Duplicate mechanical equipment is kept on hand wherever possible to keep down time for repairs at a minimum.
3. The sturdiest equipment available is insisted upon.

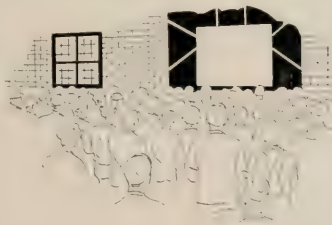
In continuous motion picture projection the Museum has found that some sort of humidity control is necessary. The heat of the projection lamp dries a film out quickly, and unless the moisture is replaced it soon becomes useless. If the film is kept pliable and running, the first parts to wear out are the sprockets which become tiny hooks which tear the film. Extra parts on hand and regular inspection is the only way to meet this problem.

Slides tend to fade with use, and replacement sets must be kept on hand.

All of these points are backed by a policy of regular, vigilant inspection by Museum maintenance personnel and by keeping replacement parts on hand.

Apply These Ideas to Your Needs

In this issue are shown some of the best examples of audio-visual displays in the Museum. These are displays which attract a large share of the Museum's audience. They stand up well through the long hours of operation, and they successfully fulfill their job of communicating ideas to the general public. Here, the ideas are of general educational value, but in a different setting, with slightly different materials these techniques can spread advertising, sales or training ideas for any company



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WHEN Eastman Kodak first introduced its 35mm negative-positive process, Dynamic Films, Inc., as producers, became interested in what it could mean for our clients.

Because of our long and varied experience in a constantly changing industry we were aware of the problems involved in any process changeover. The particular problem of better, more consistent 16mm color prints is something we have long been concerned with. We were aware too, that any new process requires careful investigation.

Most recently we invested time and money in developing our own 3D and wide screen process and then discarding them because we saw more liabilities than assets.

Care in Preliminary Research

Our staff did a complete and careful research job on the new material. Conferences were held with Eastman and the film laboratories on one, characteristics of the material, and two, facilities available for processing and printing. In addition, extensive exposure and color balance tests were run under a wide variety of conditions. We finally evaluated these tests on the basis of comparison with top quality Ansco or Kodachrome prints.

As a result of these investigations we felt the type 5247 and later the 5248 color film stock had a real potential and two major productions originally slated for 16mm shooting were switched over.

Then, as can be expected in any new process, in the course of production we encountered certain difficulties which were not at first apparent either to ourselves or the labs. Unfortunately, the fact is that the sources of our technical information, with the best of intentions, either were over-optimistic or failed to recognize certain inherent limitations.

Thus, despite our attempt to anticipate these problems we had to learn the hard way . . . by actual experience.

Early Change in Material

A brief analysis of the advantages and disadvantages in order of their appearance follows:

During the course of production Eastman withdrew the 5247 daylight stock in favor of the 5248 tungsten. Because of this we were forced into more difficult and specialized printing problems that took time to overcome. As the research and development continue on the part of the suppliers of stock, new problems will arise and the unanticipated will always be a problem.

Another disappointment was the delay in the development of the

THE BUSINESS FILM PRODUCER'S TECHNICAL FORUM

New Problems in Color Films

A Frank Analysis of Neg-Pos Problems and Advantages

by Lee Bobker, Executive Producer, Dynamic Films, Inc.

proper processing or printing equipment. It was in the processing and printing that the majority of difficulties were encountered.

At the time we produced our first film using the new color materials, optical effects proved impractical. To obtain a desired optical it is necessary to make separation positives and a new internegative. If this procedure is not *precisely* handled, the resulting color balance loss will be noticeable.

However, it may be added that it has long been Dynamic's contention that very often opticals have been used to compensate for script, production or editing weaknesses. In this new process, we have been able again to demonstrate the advantages of creative thinking which does not lean on lab processes.

Problem in Reduction Printing

The basic printing problem derives from the characteristics of reduction printing plus those of the stock themselves. Because we are dealing with reduction printing an optical

system is involved with a resultant loss of light transmission. In addition the 16mm positive duplicating stock is comparatively slow. This combination necessitates a very strong printing light at the outset.

Whereas in Kodachrome-Ansco reversal printing when a denser print is desired, the light source is decreased. Here, we have a negative to positive process and a denser print requires an increase in the effective printing light.

Since a tremendous amount of light is used at the outset it has therefore proved difficult for the labs to produce denser prints. It has been a problem for the labs to develop printing equipment with a sufficient printing light output at commercially feasible printing speeds.

Thus the 16mm reduction prints have been more transparent than we would have preferred. On a matte screen they project beautifully with brilliance and translucence but do not project to equal

advantage on a beaded screen. The beaded screen has a tendency to increase the light dispersion to certain angles of the audience. This exaggerates the relative transparency of the prints. We, as distributors as well as producers, recognize that the majority of non-theatrical showings are on beaded screens. We therefore must prepare our films for best projection under general existing conditions rather than ideal conditions.

Other printing problems result from the intense specular printing light necessary and the relative lack of resistance to abrasions in the negative base. However, the labs are working towards a solution to these problems.

These Are Plus Factors

So that the overall picture will not seem too grim let us discuss some of the advantages of the new stock.

The greatly increased speed of the material (A.S.A. 25) enabled us to take full photographic advantage of industrial interiors hitherto unexplored in Kodachrome. In addition, the color contrast range of the new stock and the balanced color control of the negative proved very valuable and resulted in a cut negative that for scene to scene color balance was unexcelled. In addition, the finished films are now ideal for possible theatrical release or use on color television since no costly blow-ups are necessary.

To briefly mention sound tracks, we know that the fact that dyes are involved in Kodachrome and Ansco printing causes the loss of high frequency responses. In the new negative-positive process we have closely approached the fidelity of a black and white track.

Quality Is Worth Price

In the overall picture, the relative values of the new process depend, too, on costs involved and most important on results achieved. The process is still expensive. When the quality has been good it has been very good and it has justified the expense and effort involved.

Again, because it is still in the experimental phase we would caution anyone from taking the plunge without full knowledge of existing problems and expenses.

We at Dynamic recognize the problems . . . we know Ansco-Kodachrome printing can be the very fine but we also firmly believe that the 35mm negative-positive stock is potentially better. As producers we will continue to investigate and employ any new techniques or processes that will enable us to serve our clients with better films.

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